

**CUT
COSTS!**

Publix Opinion

The Official Voice of Publix

**PUSH
PROFITS!**

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MR. KATZ ORDERS CIRCUIT-WIDE FIGHT AGAINST DEPRESSION-BOGEY

CHICAGO-DETROIT DIVISION PLEDGES SPEED-UP PACE AT JOINT CONVENTION

Chicago, Ill., July 1—That amazing spirit of loyalty and honest enthusiasm which has characterized Publix-Balaban and Katz and Publix-Kunsky since the inception of these two major circuits, was expressed with renewed vigor in Chicago today at the first convention of executives and key employees of these two circuits.

Given "solidity" in a straightforward, heartening message from John Balaban, divisional director and their chief executive, the 125 representatives of the two major groups now welded firmly into one larger unit, pledged enthusiastically that the Chicago-Detroit division will set a new and swifter pace for the mother organization, Paramount Publix.

This first convention was a tribute to the inner organization which so skillfully had maintained placidity and harmony within a varied and huge rank; a tribute to progress; a tribute to the matchless leadership attained in swift, solid strides.

It was an honest tribute to Sam Katz, the peerless leader whose guiding vision was the vivid flare as this organization worked and grew by day and night; and a tribute to Adolph Zukor, who has united producer and exhibitor, and who recognizes and fully appreciates the integral importance and splendid record of the Chicago-Detroit division.

After the one day of fierce, relentless activity, these important questions and propositions relating to America's fourth largest industry, and in which their substantial division must maintain its present position, were impressed upon all present;

First, The Necessity for Closer Unity.—A pledge for fullest cooperation between every one of the 2,905 employees of the division.

Second, Detailed Theatre (Continued on Page Four)

DISCOURAGE STUDIO VISITORS ORDER CHATKIN AND BOTSFORD

With the absolute necessity for perfect quiet and freedom from disturbance made imperative at the studios by the advent of sound, David J. Chatkin issued a formal warning to all in Publix to discourage visitors to Paramount Studios. The command is confirmed by A. M. Botsford for all advertising men in the circuit.

"This is notice to all concerned," declared Mr. Chatkin, "that it is imperative now, and in the future, that every effort be made to discourage visitors to our studios, either in Hollywood or in New York."

"The great cost of production operations, plus the necessity for freedom from interruption and distraction, makes this rule imperative."

"In the past, studio officials have endeavored to co-operate with local theatre management (Continued on page Two)

MARX PANIC!

"Animal Crackers," the new Paramount picture featuring the four Marx brothers, was screened before a regular New York Paramount audience Monday night in a test for reaction. The capers and cracks of the hilarious quartet of comedians literally carried the audience into hysteria. Laughter was at the screaming point throughout the picture and those fortunate enough to witness the surprise preview left the theatre with aching sides.

"About ten times as funny as 'The Cocoanuts,'" was the consensus of opinion.

PUBLIX TO SPREAD OPTIMISM FROM KEY CITIES TO INSURE HEALTH OF ITS BOX-OFFICES

Realizing that the theatre business and a state of public happiness are inter-dependent upon each other, and conscious of the tremendous power for forging public enthusiasm and optimism vested in 1500 theatres scattered in key centers throughout the country,

Mr. Katz again is calling for a circuit-wide advance against the "depression bogey" which is hovering about the consciousness of the public. Unless this feeling is rigorously combated, he points out, the box-offices of our theatres might be seriously affected.

"Despite the assurance of many leaders of the nation's industry that the times are not as black as they are painted," declared Mr. Katz, "a persistent feeling prevails that we are now in the deepest part of the period of economic depression. Trained economists and experienced business men, familiar with mass psychology, agree that, at such times, the greatest amount of damage is done by a pessimistic and panicky state of mind on the part of the public, wholly out of proportion with the actual business conditions. In extreme cases, this unwholesome state of mind will so undermine public confidence as to actually bring about a depression which, heretofore, had only been apprehended but did not exist."

"Now the theatre business is unique as compared with other industries in that it has a direct

(Continued on page Two)

7-5-11 IDEA, BIG SUCCESS IN EVERY CITY

Although press time for Publix Opinion compelled acceptance of only the reports for the first few days of the "7-5-11" campaign for "New Season Inaugural-Show," according to Messrs. Chatkin and Botsford, evidence in every city is plentiful that Mr. Katz' idea has proved more than successful.

Beside the main point of developing a week of excess-profit, the new season's product has been successfully launched in public consciousness.

"The effect of this great impetus will continue to be felt thruout the rest of the summer," declares Mr. Botsford. "The theatres got attention on their current show, and then diverted it to what is coming during the next few weeks."

An additional advantage accruing from the "7-5-11" campaign is that it took time by the forelock, and hastened the upturn of improving box office business by a full week. Box office history always shows a slackness just before the Fourth of July, and for a few days afterward, with a sharp upturn about the middle of the month. Mr. Katz, knowing this, took full advantage of several good ideas, and by combining their force, started the return to profits in a quick and vigorous manner.

'PARAMOUNT' OPENS AT ASBURY PARK

The new "Paramount" in Asbury Park, N. J., opens today, with a special trainload of movie stars, studio, distribution and theatre department executives in attendance, in celebration of the opening of the company's first theatre in New Jersey.

The new theatre is located on the boardwalk, in one of America's major vacation-cities, and is expected to be an important company "light house" for international pre-selling of company ideas.

STUDY WOMEN'S PSYCHOLOGY FOR SALES

"The successful merchant, whether of store commodities or entertainment, is the one who appeals most often and most strongly to the greatest number of prospects," declared Mr. Katz recently.

"In show business, most patrons are women. They are our most logical prospects, and I want every manager and publicity director to consider the feminine viewpoint in every bit of selling or program planning that is done."

"More than that, I want every one to submit to female employees, and members of their families, sales ideas, advertising plans, stills for lobby displays, etc., in order to see for themselves the feminine reaction. When three or four women will all agree on liking or disliking something, you can be reasonably certain that most women will think as they do."

"The psychology of woman appeal is something that we must get from experience in showbusiness, but because we cannot have set rules, we must test each ad we prepare, each sales slant we choose for a picture, even the colors we use for our displays."

"The smart showman will not take it for granted that he knows all about women. He will test his work, and profit from what he learns."

DISCONTINUE REGIONALS!

In the interests of economy I want discontinued immediately the publication of any regional magazines, regardless of whether these are printed or mimeographed.

I also want discontinued the practice of preparation and distribution of mimeographed campaign prospectuses by divisional advertising headquarters out in the circuit.

I do not mean that the merchandising men in their divisions are to cease passing along ideas and suggestions which have proved resourceful.

The publication of regional magazines and mimeographed devices represents a lot of money in the aggregate that should be saved during the summer season, as well as effort that should be expended by personal contact. I therefore want to concentrate on our national publication, Publix Opinion, and I want to concentrate the service that can be rendered to the circuit through the distribution of manuals and pamphlets by the New York advertising department.

—SAM KATZ.

Snap Into It!

Importance of maintaining "live" contacts with newspaper departmental editors was clearly illustrated by the amusement page of the Chicago Herald and Examiner on Sunday, June 8th.

Four big pictures of stage and screen stars, and three news yarns, one the lead story of the page, and all bearing on Publix-Balaban & Katz attractions, was the score achieved by the Chicago merchandisers in that issue. This means that over half of the amusement page of the popular Sunday edition was devoted to either pictures or stories about entertainment programs in Publix-Balaban & Katz Theatres.

This situation can prevail everywhere if Publix managers and publicity directors will cultivate editors and movie critics as assiduously as do Chicago's ace movie-merchandisers!

Constantly alert to answer any unjustified attacks on the movies from uninformed or prejudiced sources, the Hays Organization nipped one such criticism in the bud simply by presenting the critic with the facts in the case. The letter from Carl E. Milliken, secretary of the organization, to the editor of The Daily News, Beloit, Wisconsin, is reproduced in its entirety so that you might have ammunition to refer to in answering a similar attack in your own community.

Mr. M. H. Dobson, Editor,
The Daily News,
Beloit, Wisconsin.

On May 2nd you said editorially: "The Movies Are Rotten-Ripe for a Clean-Up... At their worst the pictures are vulgar and debasing; at their best they fall short of the splendid possibilities of the intelligent screen production . . . Unless the moguls of the film industry go through more than mere gestures of voluntary reform they invite a reign of more general censorship, against which they have so pitiously protested . . . Will Hays should go to work. In the language of the movies he's talking a lot of 'hoovey' through his hat. Lovers of clean movies are waiting for his new reform code to be interpreted on the screen."

"... The hat through which Mr. Hays blows his hooey does not serve as an adequate filter for much deleterious stuff that needs to be eliminated by the picture producers, and that if not eliminated may lead to spread of censorship."

FEATURE PICTURES
WISCONSIN, DECEMBER

Facts Given

The one picture out of these 15 which was not recommended and which disturbed you was not included in "blind or block booking," but was sold singly, was not forced upon the exhibitor nor was he compelled to show it, and it was not produced or distributed by a

It is quite natural for one grain of sand in one's eye to obscure all the beauty of the surrounding landscape, just as one bad motion picture will obscure the good ones, yet the list above referred to — copy enclosed — shows that only one picture in the 150 exhibited in six months in Beloit could reasonably be criticised from the standpoint of morals, if we are to accept the impartial judgment of nearly a dozen national and local groups interested in civic welfare. Such a record, we believe you will agree, is not deserving of the editorial classification you have given it.

You might possibly be interested in inquiring locally to find out if these worthwhile pictures are faring well and, if not, whether those who are inclined to criticize are using any energy in support of the better type. It is not encouraging to producers and exhibitors to have their efforts toward better pictures scantily appreciated. You should know also that one of the very finest pictures in the enclosed list has had more rejections by exhibitors under the 10% rejection clause of their contracts than any other picture issued within the last two years, notwithstanding it is of the highest type and has been universally commended. Exhibitors are not altogether to blame for rejecting this splendid picture in preference to some of the frothier type if those demanding "better pictures" do not become interested in supporting them.

DISCOURAGE ALL STUDIO VISITORS

(Continued from Page One)

"The studios are co-operating with the theatres in a manner far greater than ever known in show business, and this urgent demand that now comes from the studios must be carefully heeded."

A special preview for newspaper critics was used effectively by Ralph Stitt, director of publicity for the Rivoli theatre, prior to the run of "Holiday," which opened Friday and has been drawing tremendous crowds.

The screening was held at the Criterion theatre on Thursday evening. The critics were in attendance 100 per cent and were just as unanimous in their raves the following day. George Gerhard of The Evening World and Robert Garland of The Evening Telegram classified it as one of the ten best of the season.

"'Holiday' is one of those rare pictures which lends itself admirably to the preview stunt," says Stitt. "It is a marvelous film and they are bound to like it. On the other hand, it doesn't sound like much until you have seen it. The preview gives you the advance momentum that is needed."

New Paramount Theatre in Hammond, Indiana, scheduled to open on August 2nd, will be in Henry Stickelmaler's Division of Publix-Great States, under direct supervision of District Manager Louis St. Pierre.

Irene Thirer, motion picture critic of The New York Daily News, places "With Byrd at the South Pole" at the top of her list of six best pictures for the month of June. Use this fact in selling the picture!

Another Paramount picture, "The Social Lion," featuring Jack Oakie, also is listed among the six best. Two of four honorable mentions were given Paramount product by Miss Thrir. They are "The Border Legion" and "The Shadow of the Law."

Speaking before the Chicago-Detroit Convention, W. K. Hollander, Publix-B. & K. Division Publicity Director, upheld the contention of Publix Opinion that a majority of patrons are attracted to our theatres through newspaper advertising.

"Newspaper advertising is our access to the greater portion of our possible box-office revenue," Hollander stated. "All other forms of advertising combined do not bring Publix-B. & K. the returns gotten through newspapers."

In recognition of this fact, he said, of the \$1,700,000 spent by the division for advertising, in 1929, \$1,150,000 went to newspapers and the remainder for other forms.

Exploitation taking the form of commercial tie-ups, he stated, would be frowned on by division theatre heads unless the other parties to the tie-ups assume the bulk of the expense.

"Concentration on newspaper advertising, with eye-catching layouts and forcible selling copy," Hollander concluded, "is our best avenue to consistently satisfactory grosses with a minimum of fluctuation."

Paramount Publix has no further interest in the Broadway Theatre, Aurora, Illinois, which has been closed for some time. Fox Theatre, Aurora, was closed indefinitely on June 22nd.

Broadway Theatre, Chelsea, Chelsea, Mass., closed for the summer on June 21st.

(Continued from Page One)
bearing upon the public state of
mind.

"Although newspapers too, no doubt, act in a similar capacity, yet their mission is primarily an informative one and operates through the reasoning powers of its readers. The theatre, on the other hand, penetrates more deeply and subtly into the public consciousness inasmuch as, by its very nature, it operates upon the emotions of its audiences. Because its chief function is to spread joy, happiness, entertainment, relaxation and diversion, the theatre is specifically equipped for injecting into the public consciousness that state of happiness, confidence and optimism which is so vital to the health of business generally and of its own box-offices, in particular.

"Therefore, starting to-day, I want every Public theatre to inject a definite note of happiness and optimism into every medium by which it contacts the public, including stage and screen presentations, trailers, newspaper ads, publicity stories, heralds, bill-boards, etc. The idea has been successfully tried in Chicago and is still operating beneficially there. With a Public theatre spotted in key cities throughout the country, and with each theatre consistently propagating an ever-rising stream of public optimism, a nation-wide wave of buoyancy, happiness and confidence will result which will be of an inestimable benefit to your box offices, and to the country at large.

"When Vice-President Curtis recently called upon the amusement industry to help propagate the spirit of patriotism during the week of July Fourth, it was an illuminating commentary upon the high plane to which show business has risen in the affairs of our country. It showed that, in the opinion of the highest executive officials of our country, the theatre industry has taken its place alongside of the church, newspaper and school as a definite moulder of public opinion. It indicated the implicit confidence which our government officials had in our business. In the intensive and rigorous campaign against the so-called depression evil, I want every Public theatre to act in such a manner as to prove, indisputably, that such confidence has not been misplaced."

Hamilton Theatre, Natchez,
Miss., now operating on Saturdays
only.

"With his 1,560 theatres, Mr. Zukor reaches small towns and big cities, and his receipts reflect conditions. He says they are good." That is the comment of Arthur Brisbane, editorial writer for the Hearst newspaper syndicate, on Adolph Zukor's observations to President Hoover last week on business conditions in the film industry.

Zulcor talks freely in Washington after he had visited with the President, and, according to the HERALD-WORLD'S Washington correspondent, declared that, exclusive of last year with its abnormally good business, "conditions in our industry are better this year than in any of the previous years."

"Our business is good," he is quoted as having said. "We find no cause for com-

"Our business corresponds favorably with last year's business, except that our business last year was abnormally good. Eliminating last year's business, conditions in our industry are better this year than in any of the previous ten years."

FEATURE PICTURES EXHIBITED AT BELOIT, WISCONSIN, DECEMBER 1929 TO JUNE 1930					
PICTURE	NUMBER OF RECOMMENDATIONS		PICTURE	NUMBER OF RECOMMENDATIONS	
	Adults	Family		Adults	Family
Anna Christie	9		Love Parade	8	1
Arizona Kid	1		Man Hunt	1	
Aviator, The	1	7	Lucky Larkin	1	
Be Yourself	4	7	Man Hunt	1	2
Beat the Band	3	1	Marriage Playground	7	
Behind the Makeup	3	1	Men Without Women	5	
Big News	3	1	Mexicali Rose	1	
Big Party	3	1	Mighty, The	7	1
Bishon Marm	4	2	Mississippi Gambler	5	
Broadway	4	2	Montana Moon	8	1
Burning Up	2	7	Mounted Stranger	1	4
Call of the West	Not Reviewed		Murder on the Roof	1	
Camo Jury	1	1	New Blues	1	2
Caught Short	1	1	New York Nights	3	
Chasing Rainbows	6	2	Night Parade	4	1
Condemned	8	1	No, No, Nanette	3	
Courting Wildcats	9	1	No, No, Nanette	3	4
Dance of Life	2	1	Office O'Brien	6	
Dangerous Paradise	2	1	Only the Brave	10	2
Dangerous Curves	3	2	On the Border	2	
Darkened Rooms	4	6	Parties	2	
Devil May Care	4	6	Party Girl	Not Recommended	
Disraeli	6	6	Pirates of Panama (serial)	1	
Drake Case, The	7	6	Playing Around	2	1
Dynamite	6	1	Pointed Heels	2	2
Embarassment	6	1	Putting on the Ritz	2	
Fast Company	2	2	Racketeer	5	
Fighting Legion			Redemption	Not Reviewed	
Flight	4	8	Return of Sherlock Holmes	3	
Four Husbands	3	8	Rita Rita	3	6
Framed	3	8	Roadhouse Nights	5	3
Free and Easy	1	7	Roaring Ranch	1	
Frozen Justice	5	6	Romance of Rio Grande	1	
General Grange	5	6	Sailor's Holiday	1	1
Girl from Havana	4	2	Sally	2	6
Girl of the Port	5	5	The Sap	3	1
Girl Said No, The	5	5	Son Sarah & Son	2	3
Gloryfying the American	4	1	Sunday Night	2	3
Golden Bell	5	6	Senior Americano	1	4
Gold Diggers of Broadway	6	1	Seven Faces	2	5
Grand Parade	5	6	Seven Keys to Baldpate	1	7
Great Gabbo	3	1	Shanghai Lady	3	
Greene Tuft	3	5	She Couldn't Say No	3	
Half Marriage	3	1	Ship from Shanghai, The	5	1
Halfway to Heaven	1	6	Showboat	2	2
Happy Days	1	6	Show of Show	2	2
Harmony of Husbands	1	6	Side Street	3	3
Hearts in Exile	3	1	Six Hawk	2	7
High Society Blues	3	6	Slightly Scarlet	7	1
Hit the Deck	1	5	Long City	1	
His Five Girls	1	5	Son of the West	2	2
Hollywood Revue	5	4	Son of the Gods	2	4
Honey	4	10	South Sea Rose	4	
Hot for Paris	4	6	Street Girl	4	6
Illusion	4	6	Street of Chance	8	
In Gay Madrid	1	1	Sunny Side Up	3	2
In the Headlines	2	1	Sweetie	1	7
In Everybody Happy			Taming of the Shrew	1	
Isle of Escape	1	5	Texas the Tiger (serial)	5	1
Isle of Lost Souls	1	5	They Learned About Women	5	1
It's A Great Life	9		This Mad World	5	4
Kibitzer	2	10	Tiger Rose	4	
King of Kings	2	10	Trailing Trouble	8	
Lady Luck	2	10	Trap	8	
Lady to Love	5	1	Under a Texas Moon	3	1
Laughing Lady	5	1	Vagabond King	1	10
Let's Go Places	5	1	Vagabond Lover	3	6
Life Ghosts	8		Vengeance	3	6
Locked Door	2	7	Viking, The	3	6
Lone Star Ranger	2	7	Virginian, The	3	5
Long Long Trail	2	3	Wagon Master, The	1	10
Lord Byron of Broadway	6	3	Welcome Dranger	4	
Lord Zanzibar	4	2	Why Bring That Up	4	
Love Doctor	4	2	Woman Racket, The	5	4
Love Live and Laugh	2	5	Woman Trap	3	

'DON'T BE A HEARSE-DRIVER!'-KOERPEL

BRAINS, WORK AND AMERICAN SPUNK TO CHASE DEPRESSION EVIL OUT OF SHOW BUSINESS

BY J. A. KOERPEL

Division Director Of North Carolina, South Carolina and Tennessee

Don't be a hearse-driver!

I think there have been times lately, when we gave a pretty poor exhibition of the proverbial American spunk and shrewdness, especially as it applies to show business in its period of so-called depression.

There are exceptions, of course. Because business is bad, and because we are in a depression, some men, in an able, showmanly manner, have analyzed the situation to see what profit they may derive from it. These men, on the plausible assumption that somebody is going to do business right along, are going ahead with their plans for getting as much as they can get, which includes some of the other fellow's, and in many cases they are making as much money as they did last year, or the year before.

This stirring exhortation was sent out by Division Director J. A. Koerpel to all managers in his territory. Its message, however, is applicable to all Publix theatres. Read it and act upon it!

I am of the opinion that some of us have grown soft and spoiled in consequence of a long period of easy, piping times, with a great many things taking care of themselves and everything coming our way. Some of us have almost forgotten how to buckle down to work, how to use our brains and how to make intelligent, prompt adjustments to changing conditions or new obstacles, and there are some that hate like the deuce to begin. In some cases it seems that instead of buckling down, the men get pleasure out of playing a game that I would call "Let's all be depressed."

The truth is that this sort of behavior to me, is a bit ridiculous and childish for healthy, intelligent business men. Sure, it is a business depression; call it the worst since 1921, if you like, we know all about it now, or plenty. We measured it up and down, and sideways with statistical micro-meters and stethoscopes; we have taken its pulse, we have examined its tongue, and have reported regularly to the doctor and the nurses, as to what we think is wrong with our business. I have noted all these serious obstacles to recovery, the big stocks of staple

commodities, the excess productive capacity and falling prices, and the artificial efforts to juggle prices. The outbreak of prickly heat rash of seeming trade obstructions and political disturbances and the loss of confidence in the government at home.

Never Say Die!

You will say "What shall we do, doctor? Shall we summon the relatives, call the priest and notify the undertaker?" "Not on your life." I want you to know that this country and its business is not going to any bow-wows. I have been through this sort of thing before and I have seen it lots worse, even grass growing between the cobbles of Wall St. But they won't kill us and they won't keep us down much longer as patients.

You know as well as I do that the country shall recover, that business shall recover as always, and the thing is to begin just when things seem to be the worst and just when there seems to be the most pessimism. When you do begin and you fight it right, the whole world will know it, from China to Peru. I don't want any of you to lay any bets on the demise of the country. I don't want you to waste your time loafing on the mourners' bench.

The thing to do is to take another hitch in your belt and fight it out constructively, sensibly and businesslike. This game of "Let's all be depressed" must stop, and stop immediately. I want you to talk to your employees. I want this message to filter through every possible channel. I want you to attend every meeting of your Chambers of Commerce. I want you to pep up outsiders as well as insiders.

It is only natural when you are continually hearing a thing all the time, that you begin to believe it yourself. Battles are not won by taking it on the chin, then laying down, kissing the canvas and taking the count. I have heard winners of fights cheered, but in that fight the biggest cheering comes when after taking it on the nose, the fighter gets up and fights back harder than ever. He makes a come-back.

The drive is finished and by the same token, it is never finished; we have got to drive constantly, consistently. There are two things involved,—to do the same amount of business you are doing at a lesser cost, or a greater amount of business at the same cost. The latter is the most constructive.

Population Increasing

The population of the nation is increasing, that means more theatre-goers. Graduations have been completed; boys and girls become men and women and start careers, that means they have incomes and will spend it; others move up and take their place and the child of today, that did not go to the theatre, becomes the boy and girl that will go and the boy and girl that did go not so often, will now go oftener as men and women, because they have an income.

Now, your job is to keep that theatre and its plays ever before them. Your job is to get as many more people coming that have not come before. Your job is to turn a dollar from paper or metal in to rubber and

stretch it to cover anywhere from 50% to 100% more surface in buying power, in your selling.

Time and time again, when these conditions have occurred, we have always found some fellows who kept on going and showing results and we have such fellows now. Why is it? It is because they not only have hands that work, but brains that think. Each one of you have done a lot of thinking, but you have got to think more and to think properly. You must understand that the country is the greatest country in the world, it's people the greatest amusement loving people in the world, that your company is the greatest in the world, and that it is healthy and fine.

Your leaders, from Mr. Katz down, are thinking constantly to assist you in accomplishing the desired ends of the Company, and whether it is Mr. Katz, Mr. Dembow, Mr. Chatkin, the Booking Department, the Advertising Department or the Maintenance Department, they all think in just one term, namely "your theatre."

I don't want to see any long drawn faces; I don't want to hear any drab talk; I don't want to look at any blue reports. Summer time is summer time and has been summer time for years. Don't let us seize on heat and rain and depression as an explanation, even though it exists.

Theatres Lonesome

I will tell you one of the things that are wrong. Mr. Katz expressed it very clearly at a Cabinet Meeting the other day. He said many of our theatres are lonesome. That's a great expression and I think that one of the most important reasons why they are lonesome is because in the beginning, when things were not going just right, people went wholesale into "laying off" and many of them, because of that, have never gotten out of the habit. Nearly every one of you boys have proven it to me, because you write and tell me what swimming pools are doing, Tom Thumb Golf Courses, Summer Parks and what not. They do not have these amusements free, they are spending money, so we shall begin July with "Back To The Theatre" campaign.

The pictures that are coming along, I tell you are great. Your houses are in fine shape and now you have got to think. Remember that slogan "Back To The Theatre." The theatre is no longer a place that involves a luxury expenditure. Bear that in mind and, in your talks, get over the mental relaxation and the constructive entertainment of the masses. All merchants, individually and through the Chambers of Commerce, must be sold on the idea that the more they cooperate with you the more people you bring on the streets from the City and surrounding areas, and the more people that are in that town and on the streets, the more their possibilities of increase in business are fostered.

I want you to think in terms of "business is getting better" and business will be better. That's the way to go about your work in planning your campaigns and remember that every time you save a dollar, it decreases your cost of doing business one dollar and increases your profit one dollar, so that makes two dollars in its way.

In closing, again I tell you the country is fine, your company is fine, the pictures coming along are fine, your company executives are fine and right down the line to you. So I want you to throw out your chin, grit your teeth, roll up your sleeves and just have one slogan: "I'll put my theatre over in spite of all obstacles." With that in mind, with the proper attitude of your employees as well, the careful attention to overhead, the injection of showmanship and with complete selling, you will make a record

FOR THE BOOK!

Leonard Daly, assistant to Russell Holman, who coined the swell tag line for Buddy Rogers, "America's Boy Friend," has originated a similar one for Jack Oakie, which reflects Jack's infectious grin and rollicking comedy. The phrase is: "America's JOY Friend."

Publix Ad Scoops Chicago With Welcome

Thousands of Rotarians arrived in Chicago on June 23rd, to celebrate the silver anniversary of their organization. Newspapers were filled with Rotary stories, and the entire city was aware of the convention.

That morning, the only ad in the papers making any reference to Rotary was the Publix-B. & K. regular loop combination ad, which was topped with a box, welcoming Rotarians in strong institutional vein.

The next morning, almost a dozen ads in morning papers had institutional copy based on the convention. Fact that the Publix ad was followed the next day by others is but one indication of the attention it attracted, and it is reasonable to assume that the thousands of Rotarians convening—and the thousands of Chicago Rotarians—felt grateful for this single recognition of the 1930 convention to be found in the papers among the regular commercial ads. Keeping alive to all possibilities opened by coming events made this scoop possible.

USHER PREPARES NIFTY BULLETINS

Service staff at the Worth theatre, Fort Worth, Texas, is kept pepped up over coming programs by an illustrated ushers' bulletin, drawn by the assistant head usher, M. Hartung, and posted on the bulletin board in the staff room.

The sheets, titled "Service Sauce," are hand lettered and are brightened by sketches, caricatures and cartoons. Most of the space on each is devoted to the next week's attraction, with title, star and selling copy. The ushers are urged to start word-of-mouth campaigns for each in advance of playdates.

Other portions of the weekly sheet are devoted to institutional news and announcements, inspirational cartoons and a personal health corner. The character of the art work is high, and the weekly bulletins are read carefully because they are humorous and interesting.

FOSTORIA HOUSE

New theatre to be constructed in Fostoria, Ohio, will be operated by Paramount Publix upon completion.

for yourself and the company, that not only you will be proud of, but that I will be proud of and likewise Mr. Katz, Mr. Dembow and Mr. Chatkin and everybody concerned. In that way, you will play an important part in placing your company, and after all it is your company, on an industrial pinnacle that other industries will point to as an example of red-blooded, live, heavyweight pugilists of business, from which nothing, or no one has been able to take their title.

So remember, July starts "Back To The Theatre" and you are going to do the job. LET'S GO.

CLEAR STREET TO STOP RUN ON BANKS

Resourcefulness of William R. Hart, manager of the Capitol Theatre in Clearwater, Florida, resulted in calming a financial panic in Clearwater, stopping runs on two local banks, and an Associated Press story of his exploit which landed in papers all over the United States; the New York World carried the story on its front page.

Two of Clearwater's four banks failed to open on Thursday, June 10th, and a run immediately started on the two remaining institutions. Sizing up the situation, Hart summoned his operators, opened his theatre, and rode up and down the streets in his decorated theatre truck, announcing a free show through a megaphone. Within a few minutes the streets were cleared of crowds, mostly spectators, and the panicky public had forgotten its troubles in enjoyment of Hart's impromptu show.

Depositors rushing to the two banks to withdraw their funds found the streets quiet, banks doing business as usual, no sign of a run anywhere, and sheepishly joined their fellow-citizens at the Capitol.

Hart was the recipient of warm letters from each of the banks, and the Chamber of Commerce, who found in the incident but another example of his unflinching civic spirit and readiness to cooperate with local institutions.

Editorials and stories crediting Hart for his ingenuity in nipping the panic in the bud appeared in all Clearwater and St. Petersburg papers, and A. P. wires broadcast the story to the entire country.

PASSES TO GOLD STAR MOTHERS

Special courtesy passes, signed by Mr. Sam Katz and good for admission to any of the New York Publix Theatres, are being issued to each of the six thousand Gold Star Mothers passing through New York en route to France, this summer.

Managers in communities from which Gold Star Mother contingents are yet to leave for France may insure local publicity breaks on this feature by contacting Jack McInerney, Publicity Director of Milton Field's division, and arranging for local presentation of the passes.

LYNN THEATRE

New Paramount Theatre in Lynn, Mass., will open on July 18th.

Extra Index!

In making up the limited number of new bound volumes of Book Two of Publix Opinion, we have printed a quantity of extra-sets of the comprehensive index to BOTH bound volumes—Book One as well as Book Two.

If you write to us before July 15 and request same, we'll mail you a set of these index-pages, for your loose-leaf of Back Issues. You can then get your local printer to bind them for you, and you'll always have them in handy, ready-reference form. If you're lucky enough to get one of the new books, by quickly taking advantage of this offer, you'll really have TWO Books.

Make up your mind and ACT TODAY!

DO THIS!

The Saturday Evening Post ad for Philco Radios featuring Charley Mack in "Anybody's War" will be run in the issue of August 16, instead of August 23rd as originally announced. You have plenty of time to get the necessary permission for the insertion of heralds, stating that this picture will play your theatre on a given date. Perhaps your friend the newspaper editor will insert a small notice in his paper to the effect that the August 16th issue of the Post will contain some good news for the people of your community? That'll clinch it!

'GROW WITH PUBLIX'!—JOHN BALABAN

Promotions Only Limited By Yourself, Says Chicago Head

Chicago, July 1—"The only limit of your possibilities with Publix is the limit you set for yourself!"

This was the declaration of John Balaban today as he made the principal address at the convention of the Chicago-Detroit Division of Paramount Publix in the Edgewater Beach hotel.

With firm, clear strokes, Mr. Balaban traced the history, policy, ideals and developments of the Chicago-Detroit Division during the epochal period of the past two years. He presented a concise picture of the Division's activities as a separate entity and as a unit in the great Paramount Publix corporation. His address was a glowing tribute to the men of the Division, whose energy and resourcefulness have kept the Division as one of the most successful in the Publix family. The complete address follows:

"This is the first time we of the Chicago and Detroit Division have ever gathered for a meeting—a convention. We are here because it is necessary. I hesitate at the word 'convention.' That implies a certain amount of jovial hand-shaking and back-slapping. It is more to the point to say we are gathered here for our FIRST DIVISION-WIDE BUSINESS CONFERENCE!"

"Our organization is assuming tremendous proportions! We have assumed such major importance, not only as a group of prosperous theatres, but as part of that vast, united circuit, Publix, that it becomes necessary in this Division, as it does in every major industry, to bring all our executives together regularly for general discussion. From now on we are going to hold a Division-wide business conference every six months. We will talk with each other intelligently. We will thrash out all matters and untie all knots. And we will bring about better understanding between ourselves to further to a higher degree the co-operation and co-ordination between all departments."

Fine Organization

"I am happy indeed to stand here before you men and tell you that as an organization our Chicago-Detroit Division is one of the finest in the history of the theatre business—one of the finest in an industry that has grown with amazing rapidity to fourth in importance among the great enterprises which have made America and American commerce foremost in the world! To you men goes an equal share of the credit for this steady development, for maintaining an unrivalled pace. And you have grown as the organization has grown. Up to two years ago a man's duties as an operator, or a manager, or advertising expert, ended with his theatre. That our theatres were operated exceedingly well under such a system there is no question—in fact only tribute. But a change has occurred, a drastic change in methods, and it is with great pride that I pay tribute to all of you because you responded to this change, and almost overnight adapted yourself to radically new methods of operation. You have created in us a new confidence in you and in ourselves. We expect you to operate the theatres of the Chicago-Detroit Division as if you yourselves owned them. Is that presumption? Is that an unreasonable demand? It is not! You men have set this high standard of efficiency and loyalty as a result of your own development! It is a standard to be upheld with pride! It is the standard which alone explains the rock-ribbed, enduring structure of our organization! It is the guarantee you have given

each other for successful operation and steady advancement!"

"This high standard was the basis by which we dared attempt that more perfect phase of business operation, co-operative decentralization. Thanks to you we have succeeded admirably and must continue to do so."

"You managers—all of you—were expected to think not only in terms of detailed, individual theatre operation, but in terms of Show Business generally, in terms of advertising, exploitation, production and pictures. You came through! You were invited to call on the experts in the Chicago office for analysis of your problems, and to make suggestions for the benefit not only of individual theatres, but of our entire unit. You came through again! It already is a matter of pleasant history, this satisfactory and constantly developing operation that is a result of co-operative decentralization."

Know Individual Problems

"You men in the field know your individual problems. But you also have come to know the problems which confront us in the executive offices. On the other hand, we in the executive offices have been given our responsibilities because you men who fall in that group have a better appreciation of the problems which confront both groups. But the one MUST turn to the other. There is, accordingly, a fine spirit of unity and co-operation prevailing between all departments. That is a sign of good health and closely-knit structure in any business, and especially is it a good sign in a business like ours!"

"To the men in the executive offices I want to extend my personal thanks and appreciation for the fine aid they have lent the organization in the process of decentralization which started about two years ago. In the advertising department Mr. Hollander, Lloyd Lewis, Bill Pine, John Joseph, Herb Leonard, Roy Kalver, Al Burks, Art Schmidt, Dave Lipton, Lou Smith, Fred Roche. In the production department Mr. Lipstone, Mr. Harris, Paul Osgard, Leo Stahr, Mr. Pallister, Leo Spitalny, Billy Jackson, Mr. Weisfeldt. These are a few of the many I might include. It is a long list, I am happy to say."

"At this time, too, I want to thank every man of you in this gathering for the extra effort each of you expended to make the second quarter drive a success. According to the last issue of PUBLIX OPINION we were in first place. It is my confidence that the final tabulations will find us still in first place! Our splendid success in this drive has been possible because of the operating perfection achieved by every man here in his particular department. We have not only been more careful of what we derived from every dollar we spent, but we have been more thoughtful in selling every dollar's worth of our commodity, which consists of entertainment, pleasant surroundings and that powerful factor, good will, for its maximum value to the entertainment seeking public. We have made reductions in expense heretofore considered impossible, but best of all, we have made these reductions without impairing our man-power, and our high standards of operation and without any offset in our box office results. Let me repeat that: Without any offset in our box office results. This was the true test. We now know that every theatre responded to the increased pressure during the

FROM MR. KATZ

John Balaban,
Balaban and Katz Corporation,
Chicago, Illinois.

My most important message to you and the boys of your division is that everyone have a realization of the turning point in our business. No longer does sound of its own accord perform miracles. Showmanship of the old, hard-hitting, aggressive type must return. During times like these, greatest consideration must be given to the saving of every extra dollar that is not actually necessary for best box-office results. We, here in the Home Office, are giving greatest thought to proper economies and I trust your division will stand out in effecting economies as it has always stood out in every other thing asked of it. I am very happy that your convention proves Publix policy of fine opportunities for men in ranks. Your recent promotions are best testimony to this policy. Congratulations and best wishes to all of you.

—SAM KATZ

second quarter drive, and it was truly a test of the caliber and resourcefulness of our men, two qualities I have never doubted in any of you, and I am happy that every one of you bore through it in splendid style.

Numerous Promotions

"I have said that in the past two years our Division has grown to tremendous proportions. I mean exactly that! We have practically doubled the size of our group in that period. In Detroit we have added the Fisher, United Artists, Riviera, Annex, Tuxedo, Century, Ramona and Alhambra. Here in Chicago the United Artists, Maryland, Regal, Marbro, Granada, Century, LaGrange, Biltmore, Crystal, Gateway, Belmont, and a new theatre at Devon and Webster. There will be a new theatre at 63rd and Halsted streets, and another in South Chicago. Just what do these acquisitions mean? More work? Yes. More strength for Paramount Publix? Undoubtedly. But what does it mean to each of you? Gentlemen, it means greater opportunity. It means opportunities such as you never before have had!"

"Think back two years. At that time we had only one supervisor, Jack Knight. Les Dally was his assistant. Carl Strodel was a manager; Walter Immerman was a manager; Glucksman was a manager; Nate Platt was an assistant manager; Mr. Lustgarten was a manager; Louis Weill was a manager. Today every one of them occupies an important position! And how many of you managers out in this audience are there who weren't ushers and some of you doormen, three and two years ago? We grow. We need manpower. We need executives. And we don't go outside our own organization for these executives. We want them to come from your ranks."

No Limit To Advancement

"These men I have named made themselves ready for greater responsibilities, and at the first opportunity shouldered them. There is not one of you who cannot succeed to a more important position. As soon as you are ready for a heavier task, an executive position, we will advance you. You all know that I am going to New York in the near future, and that Mr. Wallerstein will accompany me. But what you do not know is that the one limitation Mr. Zukor, Mr. Katz and Mr. Barney Balaban impose upon me is that I shall not acquire new properties faster than I can acquire expert, capable, intelligent manpower to operate these additional theatres

with Paramount Publix. That means a great deal to my future and just as much to your future."

"There is barely a comprehensible limit to the height you can attain with Paramount Publix! But I do say this: You will only go as high in this organization of ours as your individual mental equipment and resourcefulness! It is up to you to develop that mental equipment and resourcefulness! There is not one of you here today who has even approached the upper range of his ultimate possibilities for advancement."

Immerman to Chicago

"When I leave for New York, Walter Immerman will come here to Chicago as divisional manager. Mr. Immerman was one of you. Mr. Katz has sent us a message in which he says:

"When I think back that 20 years ago, Walter Immerman was playing a violin for me, and that he has, step by step, risen to the position of manager of the Chicago-Detroit division, it certainly makes me feel great!"

"Mr. Katz means what he says. And I feel the same way!"

"Mr. Platt goes to Detroit to carry on in Mr. Immerman's place. There is no doubt in my mind that he will fill his new position well."

"When I go to New York Mr. J. J. Rubens, director of the Publix-Great States division will go, too. Mr. Katz long has felt that the Chicago-Detroit division and the wide area embraced by Publix-Great States in Illinois and Indiana should have representation in the home office. The change will mean much to me. It will actually give me a national slant of the industry. I feel that it will give me an opportunity of further developing myself, just as you men feel that you have not yet reached the limit of your development."

"And right now, please let me correct the impression that Chicago men never move. Let me recall some of them, offhand, who have gone from Chicago to New York. There are: Mr. Buchanan, now in charge of theatre construction; Dr. LaPorte, in charge of all sound matters; Frank Cambria, Ralph Crabill, Chester Stoddard, Jack Knight, Morris Greenwich, Joe Goldberg, Ben Serkovich, Les Kaufman and Alex Halperin."

Many Opportunities Ahead

"These are a few. There are others too numerous to mention, all men who have gone to more important posts with our organization. The history of our organization is emblazoned with men who have gone from here to other and bigger jobs."

"I said my moving to New York

opens greater opportunities for me. It does likewise for all of you. It will open the door to many new positions and to countless promotions, but each move and each promotion is up to the individual."

"But remember that as you prepare yourselves for promotion you must prepare the men under you for advancement, too. It will only be by proper development of the man under you that you yourself can hope for promotion. We cannot strip our organization here for the betterment of any other division, and I should sincerely raise a cry to High Heaven if this were attempted. I shall not adopt such tactics myself. So let me stress, you must train the man under you to do as well as you yourself, and if you do that well, I will know that you can do well in a better position, and your promotions will come! Remember that."

"We have not stopped growing, and we know that you will not let us stop growing. Our growth in the past two years is but an indication of our growth of the future. There is no limit to our potential possibilities, and as the organization grows, so do you grow individually. The only limit Publix has for you is the limit you have set for yourself. Let that limit be high!"

"We have just had a successful year, possibly our most successful year. The outlook for the coming year is even brighter. It is true that we have just gone through a tough quarter, but we realize that the depression we see is not due to our laxity, but to a general condition nationwide, and prevalent in every industry. Also the abrupt arrival of summer, coming in on the very heels of winter, proved almost suicidal at the box-offices and last and most hurtful the thinning out of the product, that confronts us at this time every year—yet, in spite of all this, I want to repeat again how happy I am at the news in the last issue of Publix Opinion announcing that we are still in the lead."

Coming Pictures

"Now a word to the coming season: Talking pictures are now two years old. Producers are out of the dark and well acquainted with their problems. We, too, are better acquainted with the proper manner of selling our product. Our sound machines are functioning better and will continue to get better as we learn more and more about them. Mr. Zukor and every executive of the production end of our business is extremely optimistic about the coming year. There is no question in my mind but that our company is starting on the greatest year in its history. I have gone over the coming product very carefully, and I want to tell you right now, the line-up is as perfect as we've ever had. That means that every theatre in our division is due for great pictures. It is no secret that our division has the most satisfactory booking conditions of any other division and because of this extremely favorable condition, our company has every right to expect maximum profits."

"While I am on the subject of pictures, I want to thank Mr. Agnew and Mr. Bolee for their splendid co-operation in the past. And I want to leave this thought with you men, before I leave the subject of pictures. I want you to consider the film division in the same light as you do our theatres. Bear in mind that the film distributing department of Paramount in Chicago and Detroit is just another department of Paramount Publix—and that is our company."

Mr. Balaban also touched on advertising, exploitation, production, cost and budget. His complete speech lasted for somewhat more than an hour.

'MANPOWER OUR LIFE!' - BARNEY BALABAN

MR. BALABAN HUMANIZES B. K. CORPORATE, FINANCE POLICY

Chicago, Ill., July 1—A man-to-man talk delivered by Barney Balaban featured this morning's session at the Chicago Detroit Division convention of Publix theatres.

High spots of Mr. Balaban's talk follow:

John informs me that I am to talk to the boys on the subject of corporation policies. Well, John, corporation policies take in the whole works and as there are many here in charge of the various branches of our business, who, I am sure, will cover their responsibilities thoroughly during the convention, I will limit my remarks to that part of our work generally considered as Corporate and involving expansion, finances, etc. And still, when I think of it, it is difficult to discuss these corporate matters without overlapping on the subject of manpower.

For I regard manpower in our theatres more important than the cash we put into our theatres. In looking through Hollander's files recently, I found a Chicago Sunday Examiner clipping dated 1916, two years before the opening of the Riviera, our first stage DeLuxe house. In this article my brother, A. J., is quoted as prophesying the type of theatre now represented in the Chicago, Tivoli, Uptown and Michigan and stating that within a few years we would have one of these theatres erected in each part of Chicago, one on the West side, another on the North side, one South and one in the Loop. I thought at the time that Abe was dreaming. However, I did believe we had a strong combination of men in the Balaban and Katz families and that if we could only complete one of these theatres, somehow, somewhere, we would find capital to back us.

Central Park Opened

The Central Park was opened in October, 1917, and soon afterward Herbert Stern and his brother, Lawrence, approached us with a North side proposition. They had the Riviera theatre in mind. Although the proposition looked promising and attractive, we took careful account of ourselves to see if we had sufficient manpower to operate both the Central Park and the Riviera theatres. Mark you, at that time those of us who were interested in the Central Park were Mr. Sam Katz, Morris Katz, my brother, A. J., and myself. We felt, however, that it was important that we leave the Central Park in good hands and we invited my brothers, John, Max and Dave, who were operating several smaller theatres on the West side, to join in the management of the Central Park and Riviera theatres.

Feeling assured that we had sufficient manpower to carry on, we agreed to take over the North Side theatre. The Messrs. Stern then interested a group of their friends, including Morris Rosenwald and John Hertz, and construction on the Riviera was immediately started. Then in rapid succession followed the Tivoli, Chicago, Uptown and other theatres and A. J.'s prophesy of 1916 became a fact.

Now the reason for the limitation of four houses mentioned in Abe's interview was because of the belief that we could only assume and operate as many theatres as could be supervised and run by a Balaban or a Katz, with a Balaban or a Katz for relief.

As our theatre interests grew, we had to develop new manpower. We brought into our fold a number of men who, I am proud to say, are still with us—Cambria, Lipstone, Hollander and Joe Goldberg.

Our theatres were run so well they received world-wide recognition. Hence, when Famous Players in 1925 found themselves with a miscellaneous group of houses

scattered throughout the country, lacking any semblance of unified operation or constructive business policy, Mr. Zukor turned to us as the only unit in this country that could give him the manpower he required. The result was the deal which has been a wonderful one for all of us and which has developed into what we now know as the Publix Theatres.

Field Opened For Men

By this deal we opened a tremendous field for our men. And by the same token, their promotion will mean much to their subordinates if they develop suitable manpower ready to step into their shoes when other moves are made.

Consider, too, that in spite of the fact that you are connected with the biggest company in this great industry (the fourth largest industry in the world), you enjoy the advantages of being close to the officials and the executives of the company, not only in Chicago but in New York as well. Mr. Katz, sitting at his desk in the Paramount Building in New York, knows exactly what every man in this vast organization is capable of and makes it his business to meet as many of the thousands of employees in Publix as he possibly can. So far as we in Chicago are concerned, it is needless for me to tell you that Mr. Morris Katz, my brothers and I know almost every one of you.

The officials and the executives of this company are so close to the details of our operation there is no danger of anyone being lost sight of. It is no secret to you that the company policy is to give our employees every opportunity and to this day we have never gone outside for our manpower, preferring to advance our men from the ranks as soon as a vacancy occurs.

We believe in the performance of our business and we build for permanence. When we build a theatre its cost is set up on our books and it is given a thirty-year life. This does not mean that the theatre was built to last only thirty years, but does mean that it must show an operating profit for at least thirty years in order to justify its investment. Take for example, the Tivoli and Chicago theatres are about 10 years old and rank today with the finest and newest theatres in the world. I do not believe they will ever become obsolete.

Owe Banks Nothing

Our companies today in Chicago and Detroit do not owe a single dollar to the banks.

Our parent company, Paramount Publix, is as sound as the Rock of Gibraltar. It does not owe a penny to the banks and has a tremendous financial reserve. When I was in New York a few weeks ago, Ralph Kohn, Treasurer of Paramount Publix, told me that the Company had 4½ million dollars loaned on call, in addition to substantial cash balances in the banks. The business and the operations of Paramount Publix are so well diversified and geographically located that even with this poor second quarter of theatre business the Company will show an increase of 50 per cent of profits over the same period last year and that, as you know, was its record second quarter.

I know our own company, its executives, their policies and I say to you Paramount Publix will never find itself in financial difficulties.

In the past sixteen months our

FROM MR. ZUKOR

Congratulations to the entire Chicago-Detroit Theatre Division. Best wishes to each and every one of you. Sorry I will not be able to be with you but hope to be on the occasion of your next gathering.

ADOLPH ZUKOR

expansion program in Chicago and Detroit was nothing short of phenomenal. In Chicago we acquired the Granada, Marbro, Riviera, Regal, Belpark, Berwyn, Century, Crystal, LaGrange, United Artists, Gateway and Biltmore, and we are now negotiating for several Lynch houses. Detroit has added the Alhambra, Annex, Riviera, Century, Ramona, Tuxedo, United Artists and we are now closing for the Uptown, a 1500 seat outlying theatre. Just think of it, all of these acquisitions amounting to almost an equal number of theatres to those we were operating.

Progress Never Stopped

This Company has never stopped in its progress. In face of these depressing times we have just completed the Gateway and are proceeding with the erection of two more theatres, one at Western and Devon and the other at 63rd and Halsted. Incidentally, the 63rd St. Theatre will be the most sensational theatre ever built. We are careful not to overseat districts for we appreciate this danger and guard against it. The Gateway Theatre and the Western and Devon location are in virgin territory. Those familiar with the 63rd and Halsted territory, cannot question the wisdom of a new theatre there. The Stratford was obsolete the day it was opened. The other theatres in the neighborhood are mere shooting galleries and should have been closed years ago. In the face of all this expansion we stand today with no bank loans, no mortgages or financing of any sort and plenty of cash on hand to move. Ours is the only circuit in the business in a liquid condition, and with millions on hand we are ready to go here, there or anywhere as soon as you boys show us by your operating results that it is prudent to move on.

BOOSTS PROFITS ON 'MATCH PLAY'

Gilbert C. Brown, manager of the Paramount in Wheaton, Ill., boosted business on two torrid days, far beyond expectations, by properly exploiting "Match Play," golfing short.

Banner, three by ten, at nearby miniature golf course, plugged it, and heralds billing it over the feature were distributed to all patrons of the small course, as well as commuters returning from Chicago, adjudged most interested in golf.

Brown wrote letters extolling the short to pros of six golf courses near Wheaton, asking that they be posted on club bulletins, and enclosing a pair of guest tickets.

Above average business resulted in spite of heat.

WINANS MOVES

District Manager Clyde L. Winans, of the Publix-Great States Division, has moved his headquarters from the Rialto Theatre Bldg., Joliet, Ill., to the Luna Theatre Bldg., Kankakee.

SPEED-UP PACE PLEDGED AT CHICAGO CONVENTION

(Continued from Page One)

Operation.—The problems of perfect sound control, efficiency and harmony.

Third, Coming Product.—A discussion of the forthcoming master productions which will enable the Publix-B. & K. and Publix-Kunsky theatres to sell against the stiffest opposition with the greatest certainty of stable superiority.

Fourth, Exploitation.—Newer methods in advertising and theatre salesmanship which have been developed in the last few months for use in every house in the division.

Fifth, Recent Promotions.—Of leading executives, it being noted that in every case a definite advancement has been made.

Sixth, Expansion.—This division will not and cannot stand still. It will utilize the great population to which it caters in two metropolitan centers. It will acquire other theatres. It will build theatres.

Convention a "Hummer"

The Chicago-Detroit division's first "get-together" as it was held today at the Edgewater Beach hotel will be remembered for a long time by those who attended. Seldom has the famous hotel seen so much activity and discussion, so many business transactions completed, as were crowded into this convention of one day.

Those present did more than cheer and applaud and eat and drink heartily. Chicago-Detroit set a precedent for work accomplished. Discussions were studious and sincere. There were few who did not come away with pockets stuffed with notes and alert minds crammed with new ideas for continued successful operation.

The 27 Detroit delegates led by Walter Immerman, their director, who will succeed John Balaban as director of the Chicago circuit, arrived last night on the Twilight Limited.

At 9:30 o'clock this morning they were at work, joined by 93 members of Balaban and Katz in the opening session of this epochal meeting at the hotel.

Every department had full representation. All major executives were present, including John, Max, Barney and Dave Balaban, Morris Katz, Walter Immerman, William K. Hollander, Louis R. Lipstone, Floyd Brockell, David Wallerstein and Jules Rubens. Every theatre manager, supervisor, film booker, advertising man and producer in the division was there and with them representatives of the accounting department.

Floyd Brockell, Chairman

Floyd Brockell, divisional booker, called the convention to order, and in a short presentation introduced John Balaban, who formally opened the convention. Following his brief talk, Mr. Balaban read messages from Mr. Katz, Mr. Zukor, Mr. Lasky, Mr. Kent, Mr. Chatkin and Mr. Dembow.

Mr. Barney Balaban, in an address that lasted thirty minutes—yet all too brief for the import of the message it carried—clearly outlined the corporate policy of the organization. He touched on the financial structure of Publix. He gave the delegates an insight into the many ramifications, financial and economic, that a corporation as large as ours must face. Speaking of expansion and future possibilities, as the conventioners listened, Mr. Balaban painted a word picture of the Chicago and Detroit growth of our theatres since joining Publix. He pointed out what this expansion meant to

the man-power in the organization and closed, declaring that in our territory today Publix may be classed as a growing baby, with its greatest development still before it.

William K. Hollander, who since 1918 has headed the advertising department for Balaban and Katz, and now heads the advertising department for the Chicago-Detroit division, talked on the subjects of advertising, exploitation, merchandising and cooperation with the managers. Mr. Hollander, who is credited with introducing institutional advertising as a phase of merchandising in the theatre, pointed out that while hundreds of thousands of dollars have been spent in other forms of advertising, the newspapers are still the favorite medium for the greatest returns at the box office. He stressed the point that absolute co-operation between the managers and the men of the advertising department was essential to a healthy operation and expressed his pleasure at the spirit of complete unity that exists in the ranks of the Publix-Detroit division.

Brief speeches by Mr. Foskett on maintenance, Mr. Burns and Mr. Schaeffer on sound occupied nearly 30 minutes and they were followed by Louis R. Lipstone, head of the production and music department for the division.

Briefly, yet completely, Mr. Lipstone touched on music, production, lighting, Publix Units, playing of newsreels, organ solos, overtures and several other phases of the business that comes under his jurisdiction.

Mr. John Speaks

During the recess for luncheon which was called at 12:30 a group photo of the conventioners was made and when the meeting was again resumed at 2:30 it opened with the principal speech of the day, a talk by John Balaban. Its import was such as to stir everyone's interest to a point akin to excitement. Several times during the course of his talk they openly broke into applause. Beginning his talk with a brief outline of the organization—its importance as a unit and its importance to Paramount Publix, our mother organization—Mr. Balaban went from that to an outline of what the Second Quarter Drive, just completed, had accomplished.

Here he mentioned that while Chicago-Detroit stood ready to announce the winners, we were unable to do so at this time, because New York had requested us to hold it back until the entire country had been tabulated. He explained it was the wish of the home office to make the announcement to cover the entire country at the same time. He talked on personnel, the type of men Publix needed and sought, showmanship and merchandising, and product outlook for the coming season. He assured all that the pictures our theatres will play during the months to come were chock-full of box office possibilities and replete with selling angles.

He touched on the development of men and man-power. He cited the strides made by the men who have won promotions and who have won for themselves more important posts. He stressed the point that Publix needed man-power. That as an organization that was growing bigger with every passing day, it needed executives. "These executives must come from the ranks," he said, "and who they will be is, in the final analysis, up to you."

He sketched the history of the past two or three years. The changes that have come about—changes in methods of film presentation, stage productions, mer-

(Continued on Page Ten)

\$35,000,000 FOR SHORTS THIS YEAR!

PUBLIX TO GET FIRST CHOICE MAX BALABAN TELLS MEETING

Chicago, July 1—Perhaps the most enthusiastically received news at the convention of the Chicago-Detroit division of Publix Theatres Corp., came today when Max Balaban told of the vast program embracing production of "shorts" which all producing companies are now following. Some \$35,000,000 will be spent on short subject pictures next year, he said.

His complete speech follows:

Mr. Schaffer has just told you about the sound maintenance department and its functionings. Mr. Brockell gave you all the information on feature pictures. It is my aim to acquaint you with the short subject situation for the coming year and the functioning of our Short Subject Department insofar as the construction of sound programs is concerned.

During the past two years short subjects have more or less been an experiment with all companies. They did not know just what suited the public taste. We feel now with the new season's product, which I will explain to you later, that short reels are past the experimental stage. The producers have a general knowledge of what types of subjects appeal to the public in general.

With the limited source of supply this past year, there was sometimes the necessity of depending on our screenings from week to week to select short subjects for our next week's programs. This was generally due to our depending upon practically one company for short subjects. But in view of all these difficulties, we have been very fortunate in being able to set up some very consistent programs.

\$35,000,000 Product

At each of our screenings we found that for every one good short there was at least three bad ones. But we feel that with the advent of the new season's product this situation will be eliminated. Thirty-five millions of dollars will be spent next year to produce the following:

- PARAMOUNT**
- 26 Two Reel Comedies
 - 104 Screen Song Cartoons
 - 18 One Reel Acts
 - 12 Talkartoons
 - 12 One Reel Pictorials
- METRO**
- 6 Laurel and Hardy
 - 8 Our Gangs
 - 8 Boy Friends (Grown Up Our Gangs)
 - 4 Black and White Acts (2 reels), "Song Writers Revue," "Copy," "Rounders" & "Gems of M-G-M"
 - 12 Flip the Frog
 - 6 Dogville Comedies
 - 8 Charlie Chase
 - 6 Coloritone Reviews
 - 12 Burton Holmes
- EDUCATIONAL**
- 26 Mack Sennetts
 - 6 Lloyd Hamiltons
 - 6 Vanities
 - 6 Ideals
 - 12 Hodge Podge
 - 8 Mermaids
 - 6 Tuxedo
 - 6 Gayeties
 - 26 Terry Toons (Cartoons)
 - 12 Single Reel Comedies
- COLUMBIA**
- 26 Screen Snapshots
 - 13 Crazy Kat Cartoons
 - 13 Curliosties

FROM MR. LASKY

John Balaban,
Paramount Publix Corp.,
Chicago, Ill.

Please give my personal thanks to every member of your organization in both Chicago and Detroit for the outstandingly fine showmanship displayed in the handling of our product. I wish I could be with you during this meeting but circumstances make it impossible. Best wishes to everyone.

JESSE L. LASKY.

- 15 Micky Mouses Taken Over from Judell, of which three are released
- 13 Walt Disney's Cartoons
- 13 Micky Mouse Cartoons
- 26 Specialties

- WARNER BROTHERS**
- 104 Single Reel Black and Whites
 - 12 Ripleys
 - 1 Two Reel Technicolor and 13 One Reel Technicolors held over
 - 52 Two Reel Black and Whites
 - 12 Looney Toons

- UNIVERSAL**
- 10 George Sidney's & Chas. Murray
 - 10 Additional Two Reelers
 - 13 Cany the Mule
 - 10 Leather Pushers
 - 26 Oswald the Rabbits
 - 13 "Strange As It Seems," one reel novelties

- PATHE**
- 52 Reviews
 - 26 Pables
 - 6 Knute Rockne On Football
 - 8 Manhattanans (2 reels)
 - 6 Checkers (2 reels)
 - 8 Whoopee (2 reels)
 - 6 Melody (2 reels)
 - 26 Spotlights
 - 26 Vagabond Traveltalk Series
 - 8 Rainbows (2 reels)
 - 6 Campus (2 reels)
 - 6 Rodies (2 reels)
 - 6 Rodies (2 reels)

- R. K. O.**
- 6 Broadway Headliners
 - 6 Louise Fazenda
 - 8 Mickey McGuire
 - 12 Humanettes (1 reel)
 - 6 Dane and Arthurs
 - 6 Nick and Tony
 - 12 Toby the Pup Cartoons

- Tiffany**
- 26 Voice of Hollywood
 - 6 Kentucky Jubilee
 - 6 Monkey Comedies
 - 6 Musical Fantasies
- JUDELL**
- 24 Traveltalks
 - 12 Horoscopes
 - 12 Musical Poems
 - 6 Edgar Guests
 - 12 Music Masters
 - 12 American Holiday Series
 - 24 Novelties (1 reel song and dance comedies)

The following name attractions will be found in the 1930-31 "shorts." These shorts will have the greatest names of stage and screen in them. Some of the big name acts that have become familiar to the vaudeville legitimate and picture house theatre-goers are as follows:

- Maurice Chevalier
George Jessel
Eddie Cantor
Joe Frisco
Smith and Dale
Lulu McConnell
Paul Ash
Geo. D. Washington
Johnny Perkins
Solly Ward
Gilda Gray
Venita Gould
Arthur and Morton Havel
Clark and McCullough
Ripley ("Believe It Or Not")
Larry Fox
Eddie Lambert
Bobby Buzzell
Bobby Vernon
Johnny Arthur
Henry Walthall
Ann Pennington
Lou Holtz
Al Trahan
Jim McWilliams
Jack McClellan
Codee and Orth
Francis Williams
Yacht Club Boys
Van and Schenck
Herman Timberg
Ruth Etting
George Sidney
Charles Murray
Carl Dane
Geo. K. Arthur
Louise Fazenda
Laurel and Hardy
Charley Chase
Lloyd Hamilton
Knute Rockne Football Series
Jack Benny
Cliff Edwards
Benny Rubin
Gus Edwards

With these great attractions in short subjects it means that every unit of our program is now a salable article to the public. It means that every unit of our program can be advertised and has box-office possibilities.

We have already screened the first five of the Paramount shorts and they are as follows: "Fit to Be Tied," with Burns and Allen; "Accidents Will Happen," a two-reeler with Smith & Dale; "Artists' Reverie," a classical music reel directed by Frank Cambria; "At Home," a single reel knock-

out with Lulu McConnell, and "Insurance," a comedy sketch with Eddie Cantor.

It was the consensus of opinion of all those present in the screening room when we screened these subjects that every one was of excellent quality and it would be impossible to pass one up even if we wanted to, and as you know, we have a very critical staff in our screening room, irrespective of whose shorts are being screened.

We have also screened some of next year's product from the other companies and they are a great improvement over last year's.

Balancing Programs

Up to the present time there has always been a great deal of discussion about the balancing of vaudeville programs, and now sound programs. I want you to know that there is no mystery in balancing a sound or vaudeville program and there never has been. Anyone can do it. All it requires is a little common sense and good judgment. I know that if I were to have any 10 of you men in this room to review 30 or 40 shorts and have each one of you sit down after this screening and balance up several types of programs, while all of you may not select the same subjects, the balancing and routineing would be the same nine times out of ten.

It is always our aim to build up strong shorts with names with weak features. Whenever a weak feature is released it is always our aim to release a name comedy or act that week to build up that program.

Remember one thing, that regardless of the size of the theatre, the size of the town, the sound theatres of today are just as important and require just as much attention in setting up your programs as the Chicago, Uptown, Tivoli or any large de luxe theatre in this country. You all know that the product that goes into the de luxe theatre today is presented no differently to the public than it is in our small houses.

In silent days we had stage effects and large orchestras accompanying comedies and short reels. Today the film comes to you direct from the studios with proper musical scores synchronized and all the necessary sound effects.

De Luxe Houses

In our de luxe houses the programs are first laid out on paper and at the first de luxe performance several of the executives sit in the theatre and review it. This is to get the audience reaction. After the first performance a meeting is held, notes are made and the routineing of the show is usually changed. After the corrections are made in same they catch the second performance to make a future check and see if proper corrections were made.

If necessary, we come back and catch the third show until we are satisfied that every show is absolutely perfect. Every theatre, regardless of size, is in this same position and it is very important for the manager, the assistant manager and other assistants, if necessary, to sit in and check your show just as we do in our de luxe theatres.

It is very dangerous for sound houses to overload a performance with too many short subjects. For instance, when getting a feature like Jack Oakie in "The Social Lion," which only runs one hour, there is no necessity to load up your program with a lot of shorts to make a performance two hours and 10 or 15 minutes long. All it requires is proper balance.

The public is not interested in the amount of time. All they are interested in is the quality of your performance. A one hour and 50 minute show

with a one hour feature and five shorts seems just as long to the public as a two hour and 15 minute show with a one hour and a half feature and only three subjects. It is all a question of balance and quality.

Suggestions Always Welcome

The fact that our booking department sends out a program already routineed for you does not mean that this is always correct. After receiving the program from our booking department you may find it necessary to change it or make some suggestions to the booker. Suggestions are welcomed at all times. Remember that while Mr. Bragin or Mr. Moule are thinking of 20, 30 or 40 theatres you have only one to think about, and sometimes they may make mistakes in routineing a program. We are all human and all make mistakes.

We are only using one newsreel in most of our theatres, but in some of our larger houses we are giving them another newsreel, for example, a Paramount sound and a Universal talking newsreel with Graham McNamee announcing. It is very important in editing your newsreel to be sure that you do not leave out any important scenes and that you do not select the wrong subjects. For instance, in one of our theatres the manager received the Universal News with the Zeppelin shot in silent and the Paramount News had the same shot with Eckener speaking and with all effects. The manager in this theatre did not use good judgment in picking the silent shot instead of the sound.

You all know that the public would much prefer to hear a great, important figure as Dr. Eckener than to sit through a silent shot. They also had a shot showing the Indianapolis auto races. They had a silent shot of four or five cars in a collision. Paramount News had the same shot with the actual collision in sound in which you could hear the impact of the cars and the excitement of the crowd.

Use Common Sense

Again the manager used poor judgment in running the silent shot and as we have said before, the public would prefer to hear it as it actually is. You want to use a little common sense in making this item of your program a feature. Years ago many of the public would walk out on the news. Today they look forward to seeing this part of your program and it is just as important as the feature picture or any item that makes up your program.

I want to say one thing, and that is, we are giving you the best we have in us to co-operate with you. We have the best sound maintenance department and projection department that I believe is humanly possible for anyone to have. We have the pick of the Erpi men. We also have the pick of all feature pictures from Paramount, Metro, United Artists, First National, Warners, Universal, Columbia, Tiffany, Pathe and R.-K.-O. For your information I believe you should know that we have just closed a long term franchise with Fox Film corporation in addition to the franchisees we already have with other large producers. We have the pick of all short reels. We have no definite commitment on short reels except with our own company. We screen them and buy those which have merit.

Chicago and Detroit set aside one day each week and their entire screening staffs are present at the screening, at which all shorts that are available for us to review are screened. The small exhibitor of today has to go around to 10 or 12 different exchanges to see all the available product and you know they just do not have the time nor do they do it.

You can just imagine how many

bad subjects the individual exhibitor shows in his theatres, for as I told you before, for each good subject there are at least three bad ones. The individual exhibitor books mostly from a release sheet sent out by each film company. You can very readily see the advantages that we have over the independent exhibitor.

With all these facilities at your command it is up to the manager of the theatre to see that each performance is properly presented to the public. See that your projection is correct. See that your picture is always in focus. See that your program is properly balanced. Most important of all, see that your sound is properly controlled and what I mean by properly controlled is not to have your fader level at nine or 10 when it should be at eight or not to have your level at six or seven when it should be at eight.

There is a proper fader level for your sound. It is no different than the radio in your home. If the radio in your home is too loud or too soft you would set it at the proper level. Remember one thing, and that is SOUND IS THE HEART OF OUR BUSINESS. It is controlled at the operating booth by an operator and he will only follow the instructions sent up to him if you check him. Operators get careless at times.

Rehearse Fader Levels

Poor sound does not always mean poor acoustics. Your theatre may be acoustically perfect, but if your sound is not properly controlled the audience leaves the theatre in disgust. They do not know what the trouble is. All they know is that the sound was not right. It is very important that after a cue sheet is sent to the booth after you have a rehearsal, whether you have a rehearsal prior to the first performance or whether your first performance is a rehearsal, it is necessary for you or your assistant to follow out all instructions, not only on one show but every show while that program is being presented.

It is necessary for someone to be in the auditorium at all times to check your sound. I believe that the appointing of a member of the staff to be in the auditorium at all times to act as a sound monitor is a step in the right direction to correct and to keep sound as nearly perfect as it is possible to get it.

In conclusion I want to repeat an old standby of mine. The success of your theatre depends almost entirely on your sound and your manner in presenting programs. You may have the best theatre, the best location and the choice of first run pictures in your zone, but if the public does not like the sound in your theatre they will walk and see the picture in a second run theatre at a cheaper admission price.

Gentlemen, it is your responsibility to present your programs in such a manner as to keep our patrons from going elsewhere. IT IS UP TO YOU.

FROM MR. KENT

John Balaban,
Paramount Publix Corp.,
Chicago, Ill.

Sorry I cannot be with you on the occasion of the first convention of the Chicago-Detroit Division of the Paramount Publix Theatre Department. However you know I am with you in spirit. Please convey my sincere best wishes to everyone gathered with you and accept my personal thanks for everything that has been done in the past for our product. Regards,

SIDNEY R. KENT.

GREAT FILMS -COMING SAYS BROCKELL

Chicago, Ill., July 1—Executive members of the Chicago-Detroit division of Publix Theatres Corp., today heard Floyd Brockell, divisional booker, declare that present arrangements with the largest producing companies in the country assure Publix of the choicest pictures for many years to come. Selection and distribution of all product in deluxe theatre operations and to a great extent in other grades of houses will be possible, he asserted.

Mr. Brockell's speech follows: At the first Publix theaters convention held in Atlantic City, Mr. Katz stated that the home office in New York and the district offices throughout the country were the service stations for the field.

We in the department of buying and booking are mindful of this at all times and are constantly trying to serve you to the best of our ability.

This being the first meeting of this kind held in the Chicago-Detroit division, I want to take this opportunity of explaining some of the functions of the buying and booking department. I do this because one of the district supervisors told me that some of the managers were not sufficiently informed on this subject. I also feel that it is in perfect accord with the slogan of our company: "Know your organization."

Unless a manager understands in a general way the workings of this department, he certainly does not know his business. There is nothing quite so important in any business as the merchandise you offer for sale. I therefore feel that it will be time well spent.

As signified by our department name, we perform the two functions of buying and booking. The first function that I will cover will be that of buying. Until a few years ago the buying of film was a seasonal proposition. Each year the exhibitor would buy his film for the ensuing year. Under this plan each year new difficulties developed. There was no stability to the business because the exhibitor did not know from one year to the next what merchandise he would have to sell.

Stability Sought

With the tremendous investments in brick and mortar, it did not take the leaders in this industry long to realize the necessity for something of a more permanent nature. And so the long term contract or franchise came into being, with the result that now practically all our service is purchased in this manner. In addition to our own Paramount product, we now have for this division contracts for practically all of our theatres with Metro-Goldwyn-Mayer, United Artists, Fox Film Corporation, Warner Brothers and First National Pictures. In other words we are assured of quality product for our theatres for many years to come. Our business is thus on a solid and substantial basis as far as quality merchandise is concerned.

In our DeLuxe operations our contracts provide for the selection and distribution of product between various theatres. In our theatres we were able this year in many instances to make a selection of product. I feel sure we will be able to continue to do this. With such a source of supply of feature pictures nothing can stop us.

Just a few words about short subjects. A year or two ago, one company practically controlled the sound short product, and because of necessity we made contracts at excessive prices. The prices paid by us for short subjects were be-

FROM MR. DEMBOW

John Balaban,
Publix Balaban & Katz Theatres
Chicago, Ill.

Unfortunately this is the second important convention being held in Chicago this year at which I am unable to be present. I regret this very much because I believe that through meeting and talking with you and the boys of the Chicago and Detroit division a better understanding of our mutual problems could be reached. It is very gratifying to note that your division, although it fell behind the profit quota expectancy, made a very creditable showing in the second quarter drive, for which you and your men are to be complimented. Recently a great many promotions have been made in your division, all from within your ranks, which further emphasizes the opportunities that are present for those who merit them. We in the Home Office have been making ambitious preparations for the launching of the third quarter in the hope that whatever deficiency exists in the second quarter will be more than made up. We already know enough about the product which will be available to you during this period to feel that you will experience no difficulty in accomplishing this result providing the following fundamentals are constantly kept in mind. First, proper selling of each show... Second, careful program construction... Third, efficient house operation and last, but not least, keen scrutiny of each item of expense because, in the final analysis, every dollar saved is a dollar earned... May I express at this time our utmost confidence in your ability to give us the result we are looking for. The division represented at this meeting is one of the most important in our entire circuit and quite naturally we expect big things of you. Kindest regards and best wishes for a most successful and enthusiastic meeting.

SAM DEMBOW, Jr.

yond all reason as compared to their box office value, or cost of production. With a larger market available some reduction was made this year, but the price of shorts for most theaters is still too high. In effecting economies of this kind, we must always keep in mind that quality shorts are necessary and be willing to pay the price that will permit their manufacture. However, we have every reason to believe that a substantial saving will be made in rental of shorts this year.

Our company, as you know, is producing a larger number of shorts for the season 1930-31. We will use our own product as near 100 per cent as is possible. We will do this for two reasons. First, because the quality of the product is such that we need it; the second, because it is our own product. With all other companies I believe we will be able to work out a spot booking arrangement. That will give us much needed relief and enable us to build better balanced programs.

In summing up our film position, I think we are "sitting on top of the world." Knowing what other divisions in our own company are up against in having to split product with other theaters, no right of selection, but required to play all product from specific companies, and being limited to these specific companies, I think you will agree with me when I say this division is in an enviable position. At this time I want to say that our relations with the various film producing companies are the finest. We want to keep them that way. Because we have our own product, it is easy to understand that we are in danger of being unjustly criticized by other producers of favoring our own product with playing time and theatres. Naturally we are going to favor our own product, particularly as long as it leads in quality. We do not, however, want to allow the impression to be gained by any producer that we are mistreating their product. It is our sincere desire and effort at all times to place the pictures exactly in accordance with their merit.

Help Create Good Will

We want every manager and every other employee who comes in contact with exchange managers or employees of other film companies to help create good will for panies to help create good conversation. Be careful of your conversa-

tion and remember at all times that a friendly and co-operative spirit is to be maintained.

The other function of our department is the booking of the film. For the benefit of the Chicago managers, I want to explain the system at present employed in the City of Chicago, as to when pictures are available. This will also be of interest to the Detroit managers, as I am sure that a somewhat similar plan will be put into effect in Detroit this coming year. Mr. Max Balaban and Mr. Tom Moule have had several meetings with the various film exchange managers in Detroit and they can see the advantage to all concerned of adopting the Chicago plan.

Protection is a trade term, meaning the lapse of time between the close of a run of a picture in a given theatre and the start of the same picture in another theatre. Loop first run is a trade term for first showing in the loop district. Pre-release is a trade term, applying to any theatre that runs pictures after the loop first run and prior to general release. General release is a trade term applying to theatres other than the above classes.

Chicago Pre-Release House

We have in Chicago three kinds of pre-release houses, namely, pre-release A, pre-release B, pre-release C. The pre-release "A" theaters are those theaters charging an admission price of 50 or 60 cents for adults at evening performances, and having only one change of program each week. Pre-release "B" theaters are those having a minimum admission price of 40 or 50 cents for adults at evening performances, having only two changes per week at the 40-cent price, or three changes per week at the 50-cent price. Pre-release "C" theaters are those theaters having a minimum admission of 35 cents for adults at evening performances.

Following these three pre-release classifications, the pictures are then released to the general release theaters. These theaters are classified as follows: first week of general release, 25 cents minimum admission for adults for evening performances; second week of general release, 20 cents minimum admission for adults for evening performances; fourth week of general release, 15 cents minimum admission for adults for evening performances; eighth

week of general releases, 10 cents minimum admission for adults for evening performances.

It has also been provided for next year that any theater desiring to exhibit double feature programs or using any device which tends to reduce the admission price, such as the distribution of free tickets or the admission of two for the price of one, or the giving away of prizes or other merchandise, that theaters of this type shall play in the twelfth week of general release. The booking of pictures is more than assigning play-dates. A great amount of careful thought and consideration should be given to the placing of every picture in every theater. There are many things to be considered, and no one should be more familiar with these peculiar conditions than the men who are managing the houses. I wish that you could all attend some of our booking meetings, and I know you would appreciate the importance that is attached to the booking of the pictures.

All Pictures Screened

It is impractical to properly book pictures until they have been screened. We therefore screen all pictures in which we are interested just as soon as the print arrives in the exchanges. We then discuss the picture and form an opinion as to its box office or sale possibilities. We are sometimes assisted by the results in other parts of the country, as quite often a picture is played elsewhere before our theaters.

After we have used every possible means to determine the value, we place the pictures in the proper theaters on the days of the week that will be most profitable. We must also keep in mind our commitments to each film company, so that the proper distribution of playing time is given to each producer.

Our bookers are striving constantly to serve the theaters better in the matter of bookings, by discussion with the theater managers and by the general knowledge gained otherwise. At this point, I would again like to request that the managers take more interest, if possible, in the bookings for their theaters. You men are in your theaters constantly and should know many things about your theater and patrons that our bookers do not. It is your duty to watch closely and advise changes when in your opinion a better arrangement is possible.

There are, of course, some physical obstacles that interfere with bookings, such as number of prints available on certain days, commitments and prior or following protections, but in many cases these can be worked out to satisfy you.

At least by keeping after what you want for your theatre, you are equipping us with information to assist you and possibly give us an opportunity to protect ourselves on future deals. On the subject of protection, I want to say that we fight very hard to get you fair and reasonable protection for your theater.

Quite often we find that our protection is being violated, and sometimes has been violated for a matter of months before we find out about it. Every manager should make it his business to find out what protection his theater has and should check daily to see that it is not violated. It is usually an easy matter to correct violations if caught in time, but sometimes very difficult when allowed to run unnoticed for a long period.

I want you to feel and to know that we are glad to have you and will welcome you at any time to discuss with us any problems or suggestions about your film bookings, playing position or protection.

Describes New Product

I now want to cover briefly some of the great product that will be available to us during the season of 1930-31. Sound pictures are only two years old, and when sound came into this industry, as Mr. Lasky stated at the Paramount convention last year, we entered

New Gateway Opened with Big Festival

Four days ago the new Gateway theater on Chicago's northwest side was opened by Publix Balaban & Katz, to culminate a week of festivities and neighborhood demonstrations led by the most prominent citizens in the district.

The planning of the opening, the enlistment of the leaders in the section, the securing of a wholehearted co-operation in staging events of community interest that drew the attention of the entire district upon the Gateway, is a bit of work that merits the study of every theater man.

It occupied the full time and attention of District Manager Lou Weil and A. L. Burks of the Chicago publicity department for almost a month during the opening campaign work. Assisted by Eugene Murphy of his department, an intensive war was waged against the natural inertia that showmen must overcome to build up community enthusiasm over any coming amusement institution.

Tackling his assignment before the building was half completed, Burks made numerous valuable contacts in the neighborhood, interested and secured the aid of Mr. Newton Jenkins, former candidate for U. S. senator and president of a large local bank, and Mr. Rodney Andrews, first vice-president of the Jefferson Park National Bank. They both made public statements that the Gateway was the greatest enterprise to come into the district.

WIBO, an important radio station of Chicago, operated by the Evening American, made two announcements daily concerning this wonder palace. The merchants of the neighborhood, in conjunction with Burks, erected street decorations, staged parades, kept their shops open every night during the final week, which was incidentally called "Gateway Week," and the whole section took on a holiday air.

Six local newspapers published special editions at the time the house opened and the Herald-Examiner featured a Gateway section in their Sunday edition. Even papers many miles from the theater carried front page articles.

a new show world. The producers like ourselves had to adjust themselves to this new business. Fortunately for all of us, during this period of adjustment the novelty of the talking picture was a great attraction. We have seen this attraction of novelty gradually diminish, until we are now back to where the entertainment value and star value are the attraction. The novelty is gone and we must have pictures.

Paramount Delivers

Our own company has been the first to give us consistent quality in talking pictures. It is true that other companies have given us some good pictures, but now that we are drawing to a close of the season of 1929-30, and we look back over the results, it has been the same old story—Paramount has delivered the "bread and butter" pictures.

Their plans for this year are more intelligent than ever before. I would like to introduce the district manager of the distribution department for this division, and have him tell you a little about the coming year's product of your own company—Mr. Neill Agnew.

Before I finish I want to acknowledge and thank Mr. Tom Moule, Abe Kaufman, Sol Bragin and Mr. Atkinson for their splendid work and co-operation during this past year in the operation of this department.

In conclusion, I want to thank you for your attention, and I hope I have left with you some bit of information that will be of benefit during the coming season.

UPTON EXPLAINS FINANCIAL PHASE OF SHOWMANSHIP

Chicago, July 1—The growth of the accounting department of Publix Balaban & Katz Corp., keeping step with the organization from its inception until its development as a unit of Paramount Publix was outlined by Mr. E. C. Upton, comptroller, in his speech today before the convention of the Chicago-Detroit division of Publix theatres. Mr. Upton's speech follows:

"My duty here is not to make a speech or to talk about the technicalities of accounting. I welcome, however, the opportunity to first of all acknowledge the wonderful co-operation my department has received from each and every one of you during the past year.

"My discussion during this afternoon might well be divided into three parts: 1. History of the Accounting Department; 2. The Present Organization; 3. Insurance.

"Our accounting department dates back some little time before the opening of the Central Park theater in 1917. In those days Messrs. Barney and A. J. Balaban operated what was known as a 'nickel movie.' It would be interesting to see those first receipts, which totalled between \$25.00 and \$50.00 per week. Of course, there had to be an accountant to keep these records, even though they were small, and even up to the opening of the Central Park, when Sam Katz and Morris Katz joined the organization, there was one man who did all the accounting, as well as watched the finances, and that was our Mr. Barney Balaban.

"Shortly after the opening of the Central Park, Ashman Reedy company, a certified public accounting firm, helped in the book-keeping work and prepared quarterly audits. In 1919, the building of the Tivoli and Chicago theaters required a great deal of Mr. Barney's time so that he could not spend as much time as he had in the past on the accounts of the Central Park and Riviera theaters, which latter theater was opened October 2, 1918, so an accountant was hired. In 1922, when I joined the ranks, there were three men in the department and a stenographer-typist. The four of us took care of the records of the two above-mentioned theaters and the Tivoli, which was opened February, 1921, as well as the Chicago, which opened in October of 1921. In 1922 we made a lease on the Roosevelt theater and started to operate that. Shortly after the Roosevelt opened, plans were drawn and the Uptown, Oriental and Norshore were constructed in the ensuing years.

More Purchases

The purchase of an interest in Lubitzer & Trinz circuit and Great States in 1925 was probably the most work that fell on the accounting department, and then in 1926 we entered into an agreement for a percentage of the Detroit operations under the Kunsky Theatres Corporation management. In 1926, Paramount-Famous Players-Lasky corporation purchased a substantial interest in the Balaban & Katz corporation. Of course, this did not affect the accounting department other than that it increased the number of reports that had to be sent to their New York office.

"Expansion continued, and in 1929 the L. & T., Kunsky and Balaban & Katz accounting departments were brought into one office and records and accounts of forty-one theaters were handled by our accounting department in Chicago. Since October, 1929, there have been several theaters added until now we have forty-six (46) houses, for which we must prepare weekly statements and keep records and accounts. This gives you a brief history of the accounting department.

The second topic which I want to discuss is the present accounting organization. We are divided

into several units, which I will briefly name.

"First—Audit and Quarterly Statement Unit:

"This department analyzes ledger accounts and prepares detailed reports each quarter for Messrs. Barney and John and for our New York office, which they consolidate with their reports and file with the New York Stock Exchange.

"Second—Ledger Unit.

"Third—Film and Production Unit.

"Fourth—Cash Receipts Unit.

"Fifth—Disbursement Unit.

"Sixth—Payroll Unit.

"Seventh—Weekly Statement Unit.

"This unit prepares the weekly statement of operations for your theaters each week, having them completed not later than Tuesday noon. Here I would like to tell you that we are making plans to put into your theatres a card whereon you will record each week the detailed expenses of your theaters from the weekly statement blueprint which will be loaned to you by your district manager. This is being done with the idea that you will be able to watch your expenses as well as find means to increase your box office receipts. No one realizes more than I do that it will be necessary for the accounting department to work very much closer than they have in the past with the theatres so that these reports will contain the exact information each week. By that I mean that expenses of one week do not get into another week in which they do not belong.

Accrual Unit

"Eighth—Accrual Unit. This unit helps to prorate large items so that they do not affect one week if they do not belong there.

"Ninth—Statistical Unit.

"This unit prepares facts that are history. For instance, some data that they built up the other day shows that in 1922, 10,982,000 people attended the then Balaban & Katz houses and that in the year 1929 58,686,000 attended Publix theaters in both Chicago and Detroit.

"Tenth—Travelling Auditor's Unit.

"This unit, I want to make very clear, is maintained for your benefit more than anything else. We want it understood that it is not our intention to spy or to do anything which may make it appear that we are trying to find something on you, because we are not. This department operates to enable you to know at periodical times that your accounts and your cash are in balance. I am sure that most of the men have appreciated this in the past and many of them have even requested more frequent visits of the traveling auditor.

"All of this work that is done by the accounting department of course takes personnel and we today have some sixty people in this department as against the four that were employed in 1922.

"3.—Insurance.

"Insurance can be divided into a number of classes, but for the purpose of my discussion I will limit it to Fire, Liability, Fidelity, Burglary and Holdup.

Fire Experience Satisfactory

"We are very pleased with our fire experience and we want to assure you that it must be maintained. In order to maintain such low rates as we have on our various properties for fire, it is imperative that we all take the necessary precautions against fire. Be careful about allowing waste paper and junk to accumulate in corners; also see that no old scen-

FROM MR. CHATKIN

John Balaban,
Chicago Theater Bldg.,
Chicago, Ill.

Do not believe you could have picked better time to hold convention of Chicago-Detroit organization. It marks what we believe the turning point in our business with the releasing of new and outstanding product by our own company as well as some of the others and the waning of the first call of the outdoors. From what we can gather, have every right to be optimistic regarding third quarter. However, believe it highly essential not to relax our pressure nor close scrutiny of every item of expense. Quota for third quarter being prepared now and will be based practically on third quarter figures last year which believe can be reached and in some cases exceeded. Want to take this opportunity of extending to you and your organization now in convention our fullest appreciation of splendid job done in second quarter in spite of every obstacle known to show business. Standing of Detroit-Chicago organization among very highest in relation to other divisions. We feel certain that when results are added up at end of September, same will show your division out in front by large majority. Kindest regards and best wishes to all for a most successful meeting from every standpoint.

D. J. CHATKIN

ery and properties are stored in some loft on the stage; rags and waste should very carefully be put into metal cans. 'No smoking' signs have been installed on the stages and in the booths of our various theaters, and we would appreciate your cautioning the men about smoking, as it is very dangerous for our patrons.

"Liability insurance is one of the most troublesome that we have. Great care should be used not to encourage patrons to make a claim. By that I mean do not force your attention and put into the mind of the patron that just because they have fallen they are injured. It is, of course, of vital importance, whenever it is possible, to get the name and address of the patron who has been injured. I wonder if you know that every time a patron makes a claim or an employee is injured that our insurance rates for liability insurance are materially affected and if we have enough of these claims they will increase the cost of our insurance, thereby increasing the expense to your theaters. We must also remember that it is to our advantage that as few accidents as possible occur, as it helps the institutional value of our organization.

Fidelity Insurance

"Fidelity insurance, as you know, is the bonding of our employees for a certain amount of money. There is a great deal of value to this kind of insurance, in the way that each employee is investigated very thoroughly and we find out many things which in an ordinary application are not set forth. Along this line, I request of each of you that whenever an employee who should be bonded—and generally they are the managers, assistant managers, cashiers, ticket takers, treasurers and in some cases chief night janitors—our fidelity bond is a position schedule. By that we mean the position of manager is covered whether it is occupied by Mr. Jones or Mr. Smith; but applications for the bond must be forwarded to our accounting office not later than two weeks after the employee has been employed. It is not necessary that when a bonded employee is promoted, say from treasurer to manager, for him to sign a second bond.

"Burglary and Holdup insurance experience has been very poor in Chicago and we have done everything that has been suggested to limit the risk and have partly succeeded in our endeavor. I say along this line that we are open for any and all suggestions which you may have wherein we may be able to safeguard our money and further still safeguard the lives of our employees.

"We are ready to cooperate with you to the utmost and hope that you will avail yourselves of our department whenever it is possible for you to do so."

B-K WAREHOUSE IS VITAL FACTOR

Chicago, July 1—One of the most amazing developments within the Publix Theatres organization in the Middle West, is that of the Warehouse, located at 405 N. Ashland Avenue.

In a scant four years, this building which now houses the Purchasing, Maintenance, Construction, Interior Decorating, Electrical and many other equally vital departments has sprung up from a mere storehouse to an important place in the Publix Theaters Corp.

In 1926, the Warehouse staff consisted of Mr. Nortman who was in charge and about six assistants. It was their duty to store and record every bit of furniture, stage sets, excessive statuary, objects of art, etc., and also keep a complete tabulation of every movable object in the Chicago Theater and offices. As the Publix chain expanded, new departments were formed and many revolutionary ideas were put in execution. The result is, that the Warehouse is one of the most important links of the entire Publix Circuit.

At present, this building is being utilized to the last possible inch, and a force of about ten times the original crew is needed to fulfill all the duties that go to make a mighty corporation.

ART DEPARTMENT PRIDE OF CHICAGO

Chicago, July 1—One of the most complete art departments of any theatre circuit in the world is that in the advertising offices of the Publix-Balaban and Katz theatres.

Four artists, under B. O. Bidwell, are kept at top speed producing not only newspaper layouts, but the art for all forms of exploitation used by the Publix-Balaban and Katz and the Greater Talkie Houses.

Bidwell is a veteran Chicago newspaper artist and expert layout man. He organized and began developing the department several years ago under W. K. Hollander. He holds himself responsible for every layout turned out by the department, and personally approves all work before it leaves the department.

His assistants in the busy art studio are Ernest Tausk, Del Lawlor, Hal Zomboni, Ed. Stevenson.

'JOURNEY'S END'

Front and lobby of the Circle, Indianapolis, received atmospheric treatment for "Journey's End." B. V. Sturdivant, Indianapolis publicity director, induced the American Legion Drum Corps to parade to the theatre on opening night.

Entertainment in Lobby Urged At Chicago

Lobby entertainment is based on the theory that a patron is in a mood to be entertained the moment he enters a theater. He has paid a certain amount of his money for entertainment and the franchise is in operation the second he passes within the front doors of your institution. No set law or rule exists that stipulates how or where the entertainment is to come. By custom and for divers reasons, the greater part of it comes from the stage and screen. But any departure from this which means more entertainment for the patron is usually welcomed for what it is—a pleasant surprise.

Let us give our patrons pleasant surprises. Life holds many surprises for the average mortal, but not too many of them are exactly pleasing. Let us make up for this deficit. A typical example of a novelty in lobby entertainment was seen a few weeks ago at the Tivoli theater.

To anyone who has never seen or heard of the Theresmin, it becomes a mystifying spectacle when played, and it was so far as the patrons of the Tivoli theater were concerned. As they entered the lobby they heard music—a sweet cello-like sound. No instruments or radios were visible excepting for a small red box mounted on a stand about waist high, before which a man in evening clothes stood moving his hands and arms much as does a conductor leading an orchestra.

As they gather around the box, the patrons learn that this is what actually is occurring. The man in evening clothes is "leading" the Theresmin. When the number is finished questions from the patrons come one after the other as he explains the "working" of the music box. This operative was paid a salary of \$50 for the week, which included the Theresmins which he brought along. Theresmins are available, it is believed, in most big music stores.

The box is an invention of a Russian from whom it gets its name. Its playing is based on a principle involving the creating of a constant, pleasant sounding "static whoop" which is affected as to pitch and volume by the presence of the human body, or any part of it, within an invisible magnetic field extending three and a half feet around the box. Two metal bars are especially sensitized to anything that comes inside the "field" and transmit the interference created in the field to a loud speaker connected with the box.

It is novelties like this that send patrons away with a feeling that they have been well entertained and ought to come back for more.

Mickey Finn Chirps

(From Publix-B. & K. Convention Manual)

MICKEY'S SOUND TIPS

For Houses That Are "Hay-Wired"

I. Correction for raspy sound.—1. Go back-stage and look for: (a) Stage Hand getting manicure. (b) Stage Hand filing will. 2. Prevail on stage hand to hang overalls on hook rather than in No. 2 horn. 3. Call Rose Rat Exterminators and have them serve notice on tenants in No. 4 horn that their lease is expired. 4. Speak to sound monitor in regard to the monotony of his snoring.

II. Correction for blank and silent screen.—1. Have stage close in. 2. Have organist play. 3. Go outside and look at your vertical. By this sign you should know that everything is on the "up and up." Return to your office satisfied.

P. S.—Having tried these simple tests—call Schaeffer.

CHECKING UP ON FRONT HOUSE OPERATION

Set-up of the front house operation department was explained to the district managers, during their recent Home Office session, by Chester L. Stoddard, director of the department. A representative of his office is assigned to each division, he said, to work in conjunction with the divisional and district managers, tying in with them on all front house problems by means of reports and verbal discussions.

Stoddard outlined the duties of his representatives, then gave the following points as a guide to supervision of front house operation by the district manager:

1. Written reports are sent to the District Manager, not only for the purpose of information, but as confirmation of points taken up with each theatre manager. These should be checked again by the District Manager.

2. In order to be in a position to properly supervise Front House Operation, the District Manager should have the following points in mind—

- (a) Discuss contents of representatives' reports with individual managers and follow up.
- (b) Insist upon minutes of the weekly staff meetings being forwarded to him.
- (c) Insist upon bi-monthly reports on condition of fire apparatus, exit doors etc., staff instruction on the handling of fire or emergencies.
- (d) Check house salaries weekly.

3. When visiting the theatre, the district manager should take occasion to spot check—

- (a) Cashiers and Box Office
 - (1) Appearance of cashier
 - (2) Attitude towards patrons
 - (3) Conduct
 - (4) Overage and Shortage reports
 - (5) Appearance of Box Office, Price signs
- (b) Executives
 - (1) Appearance — Dress
 - (2) Condition of office and accounts
 - (3) Floor and show supervision by members of executive staff
 - (4) Knowledge of condition of house as regards fill-ventilation-number of men on floor-running time of show
 - (5) Manner of handling refunds
- (c) Service
 - (1) Ticket-taker — attitude towards patrons—conduct — posture — knowledge of show times, etc.
 - (2) Ushers — appearance — posture — attitude towards patrons—

CHICAGO-DETROIT MASTER SHOWMEN IN SESSION



knowledge of vacant seats.

(3) Usher executives—supervision, as indicated by knowledge of fill conditions, number of men on floor and condition of staff.

(4) Check ushers' quarters—noting care in keeping clean—handling uniforms, etc.

(d) Cleaning and Maintenance

(1) Burnt out lamps in marquee — upright signs — auditorium

(2) Trip through house—noting walls, light fixtures, behind radiators, carpets, lavatories, projection room, stage, basement rooms, exit doors, seats, drapes, baseboards, brass, glass. Check Cleaners' Log Book. (the physical appearance and condition on the above on a spot check is an indicator of the efficiency of the cleaning crew, and the supervision given the operation)

4. Service Staff (under pressure business)

- (a) Check on aisle and balcony sections for vacant seats.
- (b) Check a refill following break for rapidity and efficiency of crowd movement.

BASEBALL TIE-UPS

Tie-up with a Biloxi, Miss., paper has Manager Monte Hance of the Saenger offering a guest ticket to the theatre to anyone making a home run in the Biloxi ball park. Procures display of a huge banner at each game, and frequent mention of the stunt on sporting pages. Winning team in each game sees the current attraction as guests of the paper, which nets Hance a second banner and more space.

MERCHANTS PAY FOR TABLOIDS

Advertising three weeks of coming attractions in a four page tabloid at absolutely no cost to the theatre was successfully effected by F. V. Kennebeck, manager of the Le Claire Theatre, Moline, Ill. Fifty merchants paid for the printing, distribution, trailers and prizes involved in the "Who, Where, What" contest conducted by the theatre.

Two separate issues of the herald were distributed to 8000 residents. First herald contained descriptive matter concerning each merchant's product and approximate location with no mention as to the proprietor. Each description was headed by a key number. After ten days had elapsed and contributions had been collected, the second herald was circulated, listing merchants' name to correspond with key numbers in first issue. Winners names were also listed.

"CHANCE" MARQUEE

Marquee display on the second run of "Street of Chance" at the Belasco, Quincy, Ill., was topped by a large ace of diamonds and two dice. Manager Harry Duncan placed lights on a flasher behind the central diamond of the playing card, and within the dice, on which "spots" were cut-out and covered with green cloth. Regulation playing cards dangled on strings under the marquee.

WIRES GRADUATES

Procuring a special rate from Western Union, Manager R. W. Lawler sent congratulatory wires to all members of graduating classes in Bloomington, Ill. Wire admitted graduates as guests of Publix upon presentation at the Irvin or Majestic Theatres.

Merchants to Entertain Students at Theatre

Besides employing the usual means of interesting school children in movies, through theatre parties sponsored by teachers and principals, Roy L. Smart, city manager in High Point, N. C., is at present soliciting the co-operation of various merchants to entertain the children when they return to their studies in September.

The merchants are to select for their parties children who can be reached by their particular product. This should not only result in increased patronage for the theatre but will result in desirable good will for the theatre and the merchant.

Guest Book Tip Works at Metropolitan in Boston

Picking a tip out of the bound volume of Publix Opinion, wherein a story chronicles the institution of a "Hall of Fame" in the Michigan Theatre, Detroit, Manager Larry Bearg of the Metropolitan, Boston, acted on it to good results in publicity.

Detroit plan included keeping a book in the theatre, which prominent visitors are invited to sign. Photo of Gov. Allen of Massachusetts signing the Met's guest book was a cinch for papers.

GETS CO-OP PAGE

Manager Harry Marchand of the Saenger, Mobile, promoted a full-page co-op ad congratulating his theatre on the return of its organist and installation of magnascope. Seventeen merchants co-operated.

HARDY'S ADDRESS

Mail for Harry Hardy should be addressed in care of P. O. Box 1653, Atlanta, and wires sent to 169 Peachtree St.

Weekly Merchant Tie-up Plugs Personality

Irving Waterstreet, publicity director for the World and Paramount Theatres, Omaha, Neb., has an excellent stunt which gets the house plenty of publicity and free advertising each week. Also, it helps to build Ted Mack, Master of Ceremonies at the World, into a bigger and more profitable stage attraction.

Each week Ted Mack endorses some product put out by a local merchant. One week it might be ice cream, the next radios, the next automobile tires. The store or company whose product Mack has endorsed puts out heralds at their own expense. One side of the heralds contain their own copy with a picture of Ted Mack "Master of Ceremonies at the World Theatre" tied-in some way with a picture of their product. The other side of the herald exploits the current attraction at the World. The usual size of the heralds, about 8 inches by 12 inches, permits an attractive layout and enough copy to make it effective.

Waterstreet has found this to be one of the best ways of advertising through heralds. The theatre takes care of the distribution of about 40,000 of these each week.

CIVIC GRATITUDE

Letters of commendation from various Portland, Oregon, civic organizations were sent to James McKowen, manager of the Paramount Theatre and his staff, for their excellent co-operation in the "Know Your Portland" and "Clean Up Week" campaigns.

What Are
You
Doing To
Safely
Cut Down

EXPENSES

?

It must be done,
IMMEDIATELY!!!

Put your proposals in
writing and forward
them to your chief—
NOW!

HALPERIN IS WELL ROUNDED SHOWMAN!

TRAINING EQUIPS HIM FOR SHOW PRODUCTION

Stories of important personages in Publix who climbed by merit from the most humble start in show business are by no means uncommon. In fact, exceptions to such stories are rare. I. M. ("Hal") Halperin, Executive Director in charge of Publix stage shows, is no exception to the general rule, but he does claim that his humble start almost sets a record.

He earned his way through grade school as a Western Union messenger in Chicago. After graduating from grade school he went to high school and secured an assignment as a special delivery messenger at the post office, at which job he worked after his high school hours. His main interests in high school were mathematics and things electrical which gave him cause to decide upon a career of electrical engineering. After graduating from high school he entered the University of Illinois, enrolling in the electrical engineering course. On his graduation from the University the faculty presented him with sundry certificates and documents to prove that he was a full fledged electrical engineer of exceptionally high scholastic and practical attainment.

The years that preceded his acquisition of college degrees are of interest, because, as stated above, Mr. Halperin "worked his way" through grade school, high school and also in college at various jobs which were hard enough in themselves to warrant considerable daily relaxation. Instead of relaxing, however, he spent those earned hours of relaxation in the class-rooms for which his outside work paid the tuition fee.

"One of those jobs saw me in the uniform of a U. S. Mail carrier. Its principal virtue, beside the remuneration, was that it gave me the exercise as I needed, but didn't have other time to get," he once told Publix Opinion.

Joins Balaban & Katz

Two years out of college, however, dimmed his ardor for things mechanical or scientific, and one day he caught himself answering an ad placed in the Chicago newspapers. The ad was inserted by Balaban & Katz, and it asked for men to respond who thought they could become assistant managers of theatres.

His first assignment was Treasurer of the Chicago Theatre. There he went through an intensive training that taught him the problems of theatre management and also brought him into intimate contact with the productions at the Chicago Theatre, which at that time were the marvel of the vaudeville world. After serving as Treasurer at the Chicago he was made assistant manager. From this point his progress was steady and entirely satisfactory.

His next stop was manager of the Central Park Theatre. This theatre was the ace independent vaudeville theatre of Chicago. Here he had an intimate contact with vaudeville shows and talent. He came in direct contact with, and was able to absorb a great deal of knowledge from such an able teacher as A. J. Balaban, who at that time was in charge of all talent for Balaban and Katz houses.

Mr. Halperin's service at the Chicago and Central Park Theatres gave him a well rounded experience in theatre operation as well as stage presentations and vaudeville shows.

Brought To New York

In 1925, when Publix was organized, Mr. Halperin's exceptional experience proved of considerable value. He was brought to New York and made Home Office representative for the Management Department, and as such,

KNOW YOUR ORGANIZATION!

These Publix personalities depend upon your effort, just as you depend upon theirs. To know and understand each other's personalities and problems will lighten the burdens of everyone, and make our tasks enjoyable. For this reason, PUBLIX OPINION is devoting an important part of its space to these brief biographical sketches.



I. M. HALPERIN
Director of Publix Stage Shows

selected and trained many house-staffs for the new kind of theatre operation Publix was introducing throughout the circuit. He was given many a varied assignment which did considerable to develop him and broaden his viewpoint in every phase of theatre operation.

In the years that have intervened, he has acquired the skill and knowledge that has made him one of the most important and effective showmen in Publix and the industry. His technical training, and his experience as a theatre operator stood him in fine disciplinary stead when he approached the need for understanding and appreciation of creative imagination requirements of stage production. In less time than could be believed possible for anyone, he was working in harmony and perfect understanding with all of the numerous and complex viewpoints, personalities, and conditions that make stage-production the colorful thing it is.

His faculty as a cost executive was of great advantage to producers, for he enabled the producers through intelligent saving and spending, to get improvement in shows that seemed almost unbelievable.

"Hal" is a mater-of-fact sort of individual, and as such, is slow in his enthusiasms. However, once you meet and know him, he's "one of the boys" to the eye-teeth. Everybody in the Field and in the Home Office reposes utmost faith in his friendship, his ability, and his showmanship.

Theatre Operation

Publix Opinion, in conducting this investigation of his life for your "Know Your Organization"

benefit, recalls that "Hal," between his departure from Chicago, and his entry into the stage-production department, acquired numerous company citations for meritorious service to the circuit. Among these include the help he gave in the opening of Shea's Buffalo theatre in Buffalo; his record for bolstering up Atlanta, Ga., theatre operation during a period when it was a red stain on the weekly balance sheet; particularly his helpfulness at the Atlanta "Keith-Georgia" and the "Howard" (now called "Paramount") in that town. After that Atlanta assignment, he was made city manager in New York, where he built up and organized the present system of cost analysis and operation for the Rivoli, Rialto and Paramount theatres. For this signal service he was made an associate to the General Director of Theatre Management in charge of de luxe theatres. He took this job when Publix first de-centralized its mode of operation, and quickly his organizational genius and sense of system and order manifested itself again. He installed a great many of the present standard methods of procedure, and as these took form and commenced to function easily and smoothly, he was told to turn his job over to others and tackle a new and tougher job. While that job was developing, he found time to go to Birmingham, Ala., to intensively supervise the opening of the new Alabama Theatre.

In Production Department

On his return from Birmingham he received his first assignment in the Production Department. The Loew theatres had just started to

Speed-Up Pace Pledged At Convention

(Continued from Page Five)

chandising. He analyzed the changes made in the industry by the coming of talking pictures—a change for the better, for public and theatre owner.

Mr. Balaban's speech lasted nearly an hour, but to the listeners it seemed but a few minutes, so vivid and "close to home" were his illustrations of the many factors that make up the situation as it is today.

Floyd Brockell followed with a talk on the film situation, discussing Chicago-Detroit strength, franchises and product outlook of all companies.

A talk on program construction, stressing correct use of shorts and newsreels, was given by Mr. Max Balaban. He also spoke of the importance of good sound in theatres.

A complete picture of the Paramount product to come was given by Mr. Neil Agnew, who also promised utmost cooperation from Paramount.

After a short afternoon recess there were short talks from Messrs. Elmer Upton, Bud Harris and Elmer Meyer.

Walter Immerman, who comes to Chicago as division supervisor, talked on theatre operation, managers' responsibility and opportunity, training of men, house operation in general, with special emphasis on sound, expense and safety.

Following Mr. Immerman's talk, John Balaban, in a last 15-minute address, officially closed the business of the first annual convention of the Publix Detroit-Chicago division, a gathering that without doubt had done more to bring all its members into closer unity than any other similar event in its history.

HOUSES REMODELED

Strand Theatre, Minot, North Dakota, opened June 16 after being closed three weeks for remodeling. Grand Theatre, Grand Forks, re-opened as the Paramount on June 18, after remodeling.

PROVIDENCEPARAMOUNT

New Paramount Theatre, Providence, Rhode Island, opened with an invitation show on June 19. It opened to the public on the 20th, and will continue with Friday openings hereafter.

play Publix unit shows and he was sent on the road to supervise the proper presentation of Publix units in the Loew theatres. When the Production Department took over the staging of the Capitol theatre New York shows, for a short period, he was appointed business manager in charge of those productions. This assignment gave him the executive production experience that has stood him in such good stead in his present assignment.

When the Capitol theatre again resumed the producing of their own shows, Mr. Halperin was assigned to systematize and control the costs of the synchronization of pictures. Shortly after he finished organizing this division of the Publix Musical Department, it was taken over by Paramount.

His next assignment was the Music Sales Department which he organized and then turned over to another on receiving his present assignment as Executive Manager of the Production Department.

Your Editor has known "Hal" intimately and labored side by side with him for seven years, and has quarreled with him handsomely, admired him always, and cheered his numerous advancements constantly.

HERALDS "BYRD" WITH OMAHA CAMPAIGN

Under direction of Manager Lionel Wasson, Publicity Director Charles Schlaifer of the Omaha Paramount carried out an aggressive campaign heralding the engagement of "With Byrd at the South Pole." In every instance cost of stunts was nominal, and in many cases entire cost of exploitation paid by cooperating merchant. Aside from routine effort, here are samples of the additional activity:

One hundred window cards, paid for by Chesterfield, and placed in downtown and suburban windows by Chesterfield window trimmer, without passes. Equal number of cards, printed and placed without cost to theatre, were used for Palmolive soap windows.

Five hundred soda fountain streamers featuring a "South Pole Sundae" were printed by theatre at cost of \$10, and placed on mirrors behind 250 fountains by an ice cream company, which also used 12 foot banners on each of its 12 trucks.

Graham cracker samples, 3,000 of them, were furnished free of charge to theatre by a local dealer, in imprinted glassine bags.

Local tire dealer paid for printing of 30,000 heralds, one side advertising picture, other carrying an endorsement of Goodrich tires by the theatre's organist. Theatre paid \$30 for distribution.

Two ice cream companies defrosted their entire plants to furnish two huge boxes of artificial snow, which were mounted on a flat bottomed truck presided over by five girls from the World Theatre stage show. Truck was appropriately bannered, and girls, dressed in bathing suits, pelted passersby with loosely packed snowballs on a summer afternoon. Although street ballyhoos are taboo in Omaha, Schlaifer got by with this one on account of its novelty. Chief of Police even furnished two motorcycle policemen as escorts.

STREET TORN UP

Uptown Theatre, Gardner, Mass., closed on June 14th, to remain closed until September 1st, on account of extensive street repairs.

DO THIS!

Commenting on the trailer reproduced below, which was run in every Publix B&K Theatre in Chicago, Mr. Katz said: "This should be done in every city of any size where we operate theatres."

The institutional trailer below is the first of a series to be run every week. It was received with great applause and much comment.

LET'S BOOST CHICAGO

Chicago has shown a remarkable growth in the 97 years of its existence. Over 3,373,753 in population, it is probably the third largest city in the world!

Chicago ranks with the foremost cities of America as a scientific, literary and art center — and excels as the city beautiful. We are proud of the privilege of being part of it!

PUBLIX-BALABAN
& KATZ

YOU HAVE THE
MERCHANDISE
SELL IT!

Publix Opinion

The Official Voice of Publix

YOU HAVE THE
MERCHANDISE
SELL IT!

Vol. III

Publix Theatres Corporation, Paramount Building, New York, Week of July 11th, 1930

No. 44

Up to two years ago a man's duty as an operator, or manager, or advertising expert, ended with his theatre. Now everyone is expected to think not only in terms of detailed, individual theatre operation, but in terms of Show Business generally.

—JOHN BALABAN, Publix-Balaban & Katz.

"Leave no stone unturned to help Publix maintain the high standing it holds in the world of theatres."

Publix Opinion

Published by and for the Press Representatives and Managers of

PUBLIX THEATRES CORPORATION

SAM KATZ, President

A. M. BOTSFORD, Dr. Advertising

BENJ. H. SERKOWICH, Editor

Contents Strictly Confidential

WORD SELECTION

"Hell," according to some who claim to be authorities on the subject, "is paved with good intentions."

Other authorities on the same subject give you an inkling of that bourne not yet explored by Byrd, as a hot empire where a bucket of ice water is worth the equivalent of a pair of front row seats to a Ziegfeld Scalpers Follies. Which is sufficient to give you as much news as we hope you'll ever need about climatic conditions there. As to the inhabitants, according to certain raconteurs, they're Hot People whose impetuosity got them there, or who got there as the result of activities of foolish friends who didn't go with them, but remained in more temperate zones with enemies.

"All of which," says you, "leads up to what, in Publix?"

It all leads up to a gentle observation on the ease in which well intentioned, impetuous-minded individuals can find themselves in that nethermost vale of tears. In other words, the ease with which a person entrusted with an important Publix operation, can play hell with it. For instance—saying things you don't really mean (1) in print and (2) orally.

The delicate shades that differentiate meanings of words, makes the job of word selection a most responsible one. Remember that, when you write an ad or a trailer or a poster. Remember it also when you make an important statement orally. If you do, you'll cultivate the habit of either keeping quiet when you're unable to properly express yourself, or else you'll acquire the vocabulary that it takes to do the job right.

If you do this, you'll never regret it, as did that showman who, thinking to make use of a popular colloquialism, innocently published it in a manner that made him and his theatre the laughing stock of the town with those folks who did not actually demand his severe punishment for issuing obscene literature. That showman meant well, but his intentions and the results were so far apart that it equalled just half the distance he now is from the promotion he honestly felt his services entitled him.

NO "FREE" TICKETS

Don't EVER advertise in ANY manner, that destructive phrase, "FREE TICKETS!"

Publix Opinion wants to call attention again to the above instructions issued at various times by nearly every executive of the company.

That instruction concerns those "tieups," news-stories, contests, and other exploitation or promotion stunts which call for the use of "free" tickets.

In such cases, let the tickets be known as "Guest" Tickets. Or better yet, announce that the newspaper or firm you tie-up with, has PURCHASED a quantity of tickets for specific performances of specific attractions, and these tickets will be DISTRIBUTED in accordance with the rules of the promotional idea, so that winners can be GUESTS of the theatre and the firm on the other side of the tie-up. Kill the word "Free." There is no such thing as "Free" tickets. The prize winners EARN them and the firm you tie-up with PAYS for them by some contribution, whether it be newspaper-space or cash. There is nothing "Free" about that, is there? The word "FREE" cheapens your theatre and your organization, and is particularly destructive to the attraction. You MUST refuse to permit its use, no matter by whom or how it is urged.

Better fail to make the tie-up at all, if the word "FREE" is included.

The popular song to the contrary, the good things in life are NOT free. A theatre ticket—at least a Publix theatre ticket, is like happiness. It must be earned. Thus it gains and holds respect, and becomes valuable.

ASSIGNMENTS

Paul Wykoff, formerly manager of the Jefferson, Huntington, Ind., has resigned.

Russell B. Terhune has been appointed manager of the Strand, Plainfield, N. J.

A. P. Barry has replaced A. C. Kinsey as manager of the Rex, Hendersonville, N. C. Kinsey's new assignment is forthcoming.

Robert Hicks, formerly manager of the Atlanta Paramount, has been transferred to the California, San Francisco, replacing Stanley Brown.

C. Sharp Minor has been assigned as feature organist at the Paramount Theatre, Springfield, Mass. He opened on Saturday, June 14th.

Sidney Smith, student manager at the Uptown, Boston, has succeeded W. H. Murphy, resigned, as manager of the Egyptian Theatre, Brighton, Mass.

B. M. Greenwald has assumed management of the Warren Street Theatre, Roxbury, Mass., replacing C. Millett, who is no longer connected with the organization.

W. P. Cuff has been appointed manager of the Strand Theatre, Waterloo, succeeding W. D. Fleck, who is no longer connected with the organization.

A. H. Lawter, formerly manager of the Strand, Muncie, Indiana, has been appointed manager of the Jefferson, Huntington, Ind., which re-opened June 21st. Strand, Muncie, has been closed for the summer.

Fred Weiman, assistant manager of the State, Sioux Falls, has been promoted to the management of the Orpheum, Sioux Falls, succeeding Wainstock.

Clint Lake, formerly manager of the Tivoli, Chattanooga, has replaced M. L. Semon, resigned, as manager of Keith's Georgia, Atlanta. B. W. Bickert, formerly City Manager in Marion, Ohio, succeeds Lake as Chattanooga City Manager. F. D. Morrow will manage the Palace and Marion in Bickert's stead.

NEW YORK PROGRAM PLOTS

Week Beginning July 11th

New York Paramount

1. Orchestral Production—Oscar Baum..... (5)
2. Paramount News and Sound Trailer on "For the Defense" (12)
3. Organ Concert—Crawford..... (7)
4. Paramount Sound Act..... (8)
5. Public Unit..... (35)
6. "Man From Wyoming"—Paramount..... (67)
7. Trailers..... (2)

136 minutes

Brooklyn Paramount

1. Overture—Rubinoff..... (7)
2. Paramount News and Sound Trailer on "For the Defense" (12)
3. Organ Concert—Abel & Thompson..... (6)
4. "Insurance"—Paramount..... (6)
5. Public Unit—Vallee..... (43)
6. "Man From Wyoming"—Paramount..... (67)

145 minutes

Rialto (10th)

1. "Second Hungarian Rhapsody"—United Artists..... (10)
2. Paramount News..... (10)
3. "The Artist's Reverie"—Paramount..... (10)
4. "The Glow Worm"—Paramount..... (6)
5. "Anybody's War"—Paramount..... (80)
6. Trailers..... (2)

118 minutes

Rivoli

"Holiday"—Second Week

FILE THIS! IT WILL HELP PLAN PROGRAMS

Watch Publix Opinion for this service in every issue! Watch the trade papers for it, too!

LENGTH OF FEATURES

Record No.	Subject	Character	Make	Foot-age	Runn'g Time
	Love Among the Millionaires —10 reels (AT).....		Paramount	6906	77 min
	Recaptured Love—8 reels (AT)	Warner	5900	66 min	
	Let Us Be Gay—8 reels (AT)	M-G-M	7000	78 min	
	Holiday (Shorter Version) —10 reels (AT).....		Pathe	8183	91 min
	Break Up—5 reels—Sync.....		Columbia	4750	53 min
	Paradise Island—8 reels (AT)		Tiffany	6255	70 min
	Once A Gentleman—8 reels (AT).....		First Division	7570	84 min

LENGTH OF TALKING SHORTS

PARAMOUNT		
Food For Thought.....	900	10 min.
Sing You Dancers.....	965	11 min.
Sound News No. 96.....	890	10 min.
Sound News No. 97.....	860	10 min.
Man From Wyoming (Trailer).....	200	2 min.
Let's Go Native (Trailer).....	210	2 min.
Queen High (Trailer).....	215	2 min.
Anybody's War (Trailer).....	150	2 min.

1011	Song Paintings	WARNER BROS.	665	7 min.
4033	Eternal Triangle		715	8 min.
1006	The Fight		655	6 min.

	Doctor's Orders	MGM	1895	21 min.
	Pups Is Pups		1650	19 min.

	Tight Squeeze	PATHE	1900	21 min.
	Perfect Match		1875	21 min.
	High Toned		1800	20 min.
	Wednesday at the Ritz		1725	19 min.
	Audio Review No. 13		830	9 min.
	Audio Review No. 16		835	9 min.
	Audio Review No. 17		890	10 min.
	Audio Review No. 18		890	10 min.
	Audio Review No. 19		800	10 min.
	Hooked (Spotlight)		745	8 min.
	Sporting Brothers (Spotlight)		756	8 min.

	Screen Snapshots No. 21	COLUMBIA	925	10 min.
	People Born in July—Fitzpatrick	MISCELLANEOUS	825	9 min.
	Comets of 1930—Screen Classic		825	9 min.

	Dizzy Dishes (Talkcartoon)	PARAMOUNT	560	6 min.
	Bugville Romance (Fable)	PATHE	650	7 min.

	Frolicking Fish (Cartoon)	COLUMBIA	545	6 min.
	Jungle Rhythm (Cartoon)		590	7 min.

	The Museum (Cartoon)	RKO	650	7 min.
	The Humanettes (Cartoon)		800	9 min.

	The Blimp Mystery (Monkey Comedy)	TFPANY	1500	17 min.
	Temple of Love	FITZPATRICK	925	10 min.

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